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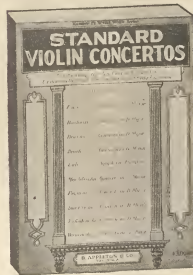
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VOL. XLII, No. 12

Musical Antiques

We were standing at the gate of a wayside dealer in antiques, in Maine. There was little probability that the dealer was a cheat. He was not the kind of bucolic highwayman who spends part of his time concealing "near-Colonial" furniture in the barn and the rest of his day disdainfully parting with family heirlooms in the parlor. No, here was a dealer with real antiques. There could be no question about it. They were too hideously ugly for any manufacturer in these Ladies' Home Journal-House Beautiful-Pictorial Revue-Country Gentleman-days to foist upon the American public. But there are thousands of antique-mad people who will buy anything, if guaranteed to come from a period when their own ancestry was obscured in the stream of European immigration which began with the Mayflower.

We saw one very conspicuous female from the Bronx buy a "real Colonial" rug which would have made a cultured Chinaman weep. We saw the pious descendant of a Maine farmer part with a chair that her grandmother wouldn't have given kitchen room. The price paid would have furnished the entire home of John Alden and Priscilla Mullen.

Antiquity is a fetish with many people. Age means nothing except with old violins, old wine and old wives. In music we know of innumerable things that are revered for their age that are by no means exceptional as art works. It is no heresy to point out that many of the masters, including some of the greatest, could be insufferably dull, prolix and even almost trite at times.

Why perpetuate the bad taste of some of our forebears? If they bought things indicating that they possessed the genius of culture they deserve our respect and admiration. There are thousands of home-made Colonial antiques that have this elemental beauty. Others are merely ridiculous. In the modern parlor they stand in hideous contrast to the best products of the Grand Rapids furniture factories. People who buy such atrocities may possibly be followed a hundred years hence by a similar brood who will purchase our present day lawn mowers and sewing machines as antiques.

It is wise for the teacher to bring up the child with a reverence for the great classics; but at the same time the teacher should know the classics and should read the opinions of great critics about the classics so that an intelligent judgment may select which are really worth while. Many a teacher has given this day would hardly greet with enthusiasm. Many a master has produced works, while under the influence of a few Homeric nods, that, were he still living, he would like to see obliterated. Yet music of this kind is doled out to pupils as immortal masterpieces, merely because it is "antique." Why not teach our young folks to accept music for its intrinsic beauty, not for its longevity?

Stop To-day

MANY musicians and music teachers believe their profession and spend no little part of their time in fruitless worry. Music, of all arts, should keep them from this form of non-constructive nonsense.

So many people confound worry with concern, or interest, or earnestness. It is none of these. Worry is a form of fear, of apprehension, of nervous anticipation of some terrible thing that may happen. The musician worries because he fears that the public may not like his playing. Suppose it does not! Worry will not help the situation. Earnest work and more preparation might. Worry and fear are the thieves of success. They unfit one for the real battle, by undermining those forces which one must have at command when the great issue comes.

Arnold Bennett, the famous English novelist, represents worry thus: "Worry is the evidence of an ill-controlled brain; it is merely a stupid waste of time in unpleasantness. If men and women practiced mental calisthenics, they would purge their brains of this foolishness."

Making Others Happy

"Ty" Cobb, who, the "fans" tell us, is one of the greatest of all baseball players and managers, is recently quoted: "If I had my time over again, I would probably be a surgeon instead of a baseball player. I have only one regret, I shall not have done any real good to humanity when I retire."

We think that "Ty," in the vernacular of the ball-park, is "off his base." This notable player has given pleasure and recreation to thousands and thousands of high-tension men who depend upon baseball as a diversion, and for a "let-up" from the grind that otherwise might shorten their lives on earth. In doing this, "Ty" has made good. Many of the surgeons he admires would not hesitate to give "Ty" a degree of "Doctor of Psycho-therapy," or "Doctor of Sunshine and Happiness," because he has probably done more for tired brains, tired bodies and tired nerves than thousands of doctors.

If "Ty" is right, all of the efforts of interpretative musicians are wasted. Their productions are just as temporal as those of "Ty." When the playing or the singing is done, all that is left is a beautiful memory unless the artist has recorded his art for some reproducing machine. These memories are treasures to those who know that their journey through life is—so far as we know—onfold. Who would give up the glorious recollections of Caruso, Busoni, Bispham, Williams? No, "Ty," the man who gives the world something to rest its mind and its soul, is not living a wasted life. You have every reason to be glad in your heart that you have had the chance to make so many others happy.

Christmastide brings no finer gift than the chance to make others happy.

Christmas Glorious!

Over a hundred million Americans will shout "Merry Christmas" again this year. The echo will ring back from multitudes in foreign climes to whom this Christmas Glorious will be one of the merriest, happiest, gladdest in their lives. Just now it is a joy to realize that we are blessed with thousands of musical friends the world over. We want them to know that our Christmas Greetings in cold print carry with them the warmest kind of a Christmas Greeting in our hearts.



Higher Character and Business Standards

MUCH to the credit of a group of leading American vocalists is a "Code of Ethics and Practice" we have recently received from the American Academy of Teachers of Singing of New York City. It would be a fortunate thing if these principles could be adopted by music teachers in general.

PREAMBLE

We, members of The American Academy of Teachers of Singing, citizens of the United States, dedicate this code of ethics to the advancement of vocal art.

We pledge ourselves in our professional activities to the vital principle underlying all enduring accomplishment; in defending our own rights never to be unmindful of the rights of others.

CODE

ARTICLE 1: Members of the Academy, in accordance with Article 2 of the Constitution, agree to further: (1) the establishment of a code which will improve the ethical principles and practice of the profession; (2) the spreading of knowledge and culture; and (3) the promotion of cooperation and good fellowship.

ARTICLE 2: Members of the Academy assume the obligation to promote the teaching of singing, not primarily as a commercial project, but as a means of culture; to maintain and increase the prestige of the art of singing; and to conform to the standards of correct professional conduct as instructors, advisers, and gentlemen.

ARTICLE 3: The teacher of singing should possess both character and education.

ARTICLE 4: Any unprofessional, dishonest, or corrupt conduct on the part of teacher or pupil should be reported to the Academy.

ARTICLE 5: Any pupil who has deliberately failed to pay his just indebtedness shall be reported to the Academy, and shall not be accepted as a pupil by any other member until his debt is paid.

ARTICLE 6: Any specific promise by the teacher that leads the student to false hopes of a career is a breach of ethics and integrity.

ARTICLE 7: A minimum of one year of continuous instruction shall warrant the teacher in claiming the student as a pupil. But fairness must be practiced in the proper recognition of helpful services rendered by former teachers, and derogatory statements avoided. Furthermore, dignity and a scrupulous adherence to facts in advertising shall always be observed.

ARTICLE 8: Teachers should treat their pupils with consideration and patience, inculcating in them respect for their art.

ARTICLE 9: In voice trials the duty of the teacher is to diagnose the case impartially. Therefore it is suggested that at the outset the student be requested not to disclose the name of any former teacher. In all instances an honest opinion should be given by the student.

ARTICLE 10: Punctuality is incumbent upon teacher and pupil. Pupils should be held responsible for the time originally reserved, except in rare emergency.

The members supporting these principles include:—

WALTER L. BOBERT
WILLIAM S. BRADY
DUDLEY BICE
HAROLD L. BUTLER
CHARLES W. CLARK
D. A. CUPPINGER
NICHOLAS DUTTY
GEORGE FERGUSON
YEATMAN GIFFITH
KARLETON HACKETT
VICTOR HARRIS
FREDERICK H. HAYWOOD
WILFRED KILMOROTH
SERGEI KILBANSKY

Come to Your Senses!

THOUSANDS of very gifted and even notably brilliant students are painfully impatient before real hard training. They provide some of the most exasperating experiences in the teacher's career. The teacher can endure the dull or even the stupid student who is making an honest effort to progress. But the talented fellow, with ability "sticking out all over him," who does not work! !!!

Such students regard their gifts as aeroplanes that will "zoom" them to great heights without work. They laugh at the advice of those who have achieved prominent positions by dint of grueling labor. These students—alas—usually arrive at mediocrity when it is too late to acquire technical skill and cultural equilibrium, which would probably have made them great. Sometimes temperament, sometimes conceit, sometimes sheer laziness is responsible for leading them to the "easiest way" which is always the hardest way in the end.

Listen to the scintillar-like phrases of the powerful philosopher, critic, dramatist, George Bernard Shaw, in a letter to a young man who was striving to substitute his "genius" for a real training designed to fit him for fearless competition with others of his age and with the good sense to grasp such an opportunity.

"I advise you very strongly to remain in your groove and postpone all thought as to your future career until you have finished your university course with reasonable credit and may offer yourself to whatever cause you may choose to serve, as an adult man with a certified liberal education and the standing and experience of a university graduate. In that character you will be welcome and useful in the struggle for socialism or whatever other struggle may represent your sympathies. There is one character in which you will be welcome nowhere, useful nowhere, and a nuisance everywhere; and that is in the character of an erudite, half-educated youth, at odds with his family and school and with all other institutions within his reach, because he is really at odds with his own unstable nerves. Your letter fills me with horrible suspicions of you in this direction. If they are justified I have no use for you, the socialist movement has no use for you, the world has no use for you, and I pity your family. So you just drop it and see what you can do under the easy circumstances of convention before you ask to be trusted in the difficult circumstances of revolution."

This letter, quoted in the *Journal of Education*, is a classic. Teachers of music ought to save it to show to students who balk at technic and bask in the sunshine of their own self-admiration. We once had a pupil who had great and obvious gifts in composition. After a few lessons in harmony he confessed that it was futile "for him to work at something he knew by instinct." That was years and years ago. He has never advanced a step since. A little of the training that Shaw advocates might have made a master of him. If such a student can be brought to his senses in time, before his priceless hours of youth have been dissipated in "temperament" that balks at the rigors of genuine work, the teacher has accomplished something really worth while.

Snap Judgment in Music

Do not give your musical opinion lightly. If it is worth anything at all it must come from reflection. We have repeatedly heard utterances from half-baked minds upon music that has been the result of a life philosophy. The opinions have been so ludicrous that those who have made them instantly become subjects for ridicule. It is very easy to say that you don't like Brahms, or Moussorgsky, or Palestrina or Cyril Scott or Debussy. But before making such a statement you must first assure yourself that you have become sufficiently familiar with their best works. More than this, you should find out "why" you don't like their works. Much of the casual opinion we hear upon Music is about as valuable as barber-shop opinions upon Statesmanship.

THE ETUDE

Acquiring a Technic of Interpretation

BY GUY MAIER
The Noted American Pianist

Mr. Guy Maier, easily one of the most distinctive of the American pianists of the present day, was born in Buffalo. His American education in music was received chiefly at the New England Conservatory where he studied piano under George Proctor. Later he studied in Berlin under Arthur Schnabel (piano), and under Paul Juon (composition). For many years he has been one of the foremost teachers of Boston and New York. His recitals of music for young people have brought him wide acknowledgment from the press. Together with Lee Pattison he has given "Two-Piano"

recitals which have been among the greatest successes of the concert platform in recent years. The records of the playing of these two artists, made for the sound-reproducing machine, are exceptionally beautiful. Mr. Maier is now at the University of Michigan Conservatory. He is an exceptionally clear-thinking writer and his articles in the present series are sure to attract the attention and interest of all piano students looking for practical means to advance their work. This article is one of many new articles which THE ETUDE has received from modern teachers.

A percussive instrument like the piano, particularly, needs very subtle treatment, in order to be interesting.

Students ought to be encouraged to exaggerate their "effects," to use more vivid extremes of color and nuance, more *real fortissimos* and *pianissimos*, to underline more certainly all that they do, even at the risk of a little distortion. Better a bit of exaggeration any time than the feeble, ineffectual approximations of "effects" which deaden the playing of almost all students. How often one hears, "Oh, I was trying to make it sound that way, and I thought I did!" Even first-rate pianists find at times that some feature of a work has not received sufficient emphasis and that the imagined effect has fallen flat, or is scarcely an effect at all except a drab, colorless one. It is better to play with over-much authority than with not enough.

Before taking up the specific tests there are a few general points which must be most carefully stressed. First, supervise carefully your mental and physical atti-



GUY MAIER

When the Pupil "Gets Stuck"

The complaint is almost universal: "I can get just so far with a piece, but then I am 'stuck.' It doesn't sound well; I cannot play it beautifully or effectively, sound well; I would know what to do to improve it." To "make it sound well," demands, naturally, an experienced teacher to guide the student. But frequently, for long spaces of time, students (or teachers themselves) have no opportunity of working under expert guidance. It is during these discouraging periods that the student has his real opportunity to do creative work—if he knows how to go about it!

Therefore, we propose that each work (or "piece") shall be put through many tests in order to find out what is wrong with it, or what to do to improve it. These tests will be valuable only if the student applies each them in turn (omitting none) and if the work has been learned so thoroughly that he can devote most of his attention to listening to his playing of it. There will be:

- (1) Tests of Tempo and Outline.
- (2) Tests of Rhythm.
- (3) Tests of Phrasing, Tone and Color.
- (4) Tests of Pedalling.

These can be applied to any work whether classic or modern, rapid or slow, large or small.

Communicating Beauty

"Interpretation" may be defined simply as sharing what you have found beautiful with some one else. In order to be able to communicate this beauty to others one must acquire a technic of interpretation or "presentation," so that the work will be as artistically effective as possible to make. Besides the necessity for not violating the canons of good taste, of symmetry, balance, control and suspense, certain features of the work must be slightly emphasized or exaggerated in order that they may be more easily "communicated" to the hearer.

a pianist feels that he is playing very clearly; and yet, to the audience, who is not familiar with the work and who receive several kinds of impressions on their ears at once, his playing is muddled and ineffective. If he played more slowly and with more accentuation, the audience would easily understand it, and consequently would be interested in it.

In halls the pedal must be used sparingly or not at all in rapid scale passages; but, on the other hand, for slow, sustained portions, the damper pedal can be used longer and more freely than would be advisable in a room. All of the extremes of fortissimo and pianissimo must be carefully marked; and the singing tone must be richer and fuller than in a room. In fact, when one hears a great pianist play a cantabile passage in the studio or salon, it frequently sounds too loudly—sometimes almost harsh. That is because he is accustomed to playing in much larger places which demand an "al fresco" style.

Bottom

It is always necessary to watch carefully that the piece has enough "bottom" (bas)—i. e., it is advisable for students to play the bass notes so fully that they almost overbalance the "top." This is very important and is never given enough attention. Bass tones have not as much penetrating power as the higher tones, therefore they can bear a slight excess of "pressing out," without fear of over-shading melodic tones above. Schumann's statement that "By the basses one recognizes the musician, can be applied with equal truth to pianists as well as to composers.

Rests, and spaces between phrases, parts of pieces, and pedal changes must be longer in halls. In general, everything that you do in an auditorium should be more deliberate and more underlined; only in this way will your playing be intelligible and interesting to a miscellaneous group of people.

I. Tests of Tempo and Outline

(These tests are put in the form of questions. Explanations or comments follow after the heavier type. Do not limit your examination of the work to a few measures or a page, but conscientiously go through the entire piece with each test.)

The First Notes

1. Does the piece (whether fast or slow) begin very clearly, cleanly and vigorously?

It is advisable to begin rapid works slightly slower than indicated, so that the thematic material may be extra-intelligible to the hearer, and also that the pianist may feel complete control of the piece. It is easy enough to accelerate as the work gets under way, but almost impossible to slow down once the pace is set. Slow works, on the other hand, ought to begin a little faster than indicated, for then it is easy to find a good rhythmic "swing" immediately, and also to make a simple matter to slow down, if necessary. What is more deadly than a slow movement which starts haltingly and which draws its interminable feet over pages of notes constantly threatening to sink down exhausted—but unfortunately never doing so?

A Significant Climax

2. Is there a well-defined highest point in the piece, and do I really make that a significant climax?

Almost all works have several high points of suspense or climax, and one highest point. This last must be carefully looked for, and will usually be found somewhere after the middle and toward the end of the piece. It is most often the place which demands the richest and most brilliant playing, and should be greatly emphasized. Avoid "climaxing" too often in a short work, but when the highest point arrives drive it home in no uncertain manner.

An Impressive Ending

3. Do I hold back sufficiently at the end of the piece? Do I "breathe" and pause long enough to make the last measures impressive?

The whole effectiveness of a work depends upon its finish. If the work ends in a lackadaisical or hurried manner the pianist's effort has been wasted; for it leaves the audience dissatisfied. On the other a piece may be indifferently played; but if its end is carefully done it may still redeem itself. That pianist is unwise who rushes final chords in a brilliant work instead of deliberately slowing up and holding back in order to pile up the volume of tone. And how often do pianists strike last notes (whether loudly or softly) and immediately remove their hands from the keyboard, meanwhile sustaining the tones with the damper pedal! This is a serious fault and invariably ruins the effect. It would be just as inexcusable if a violinist started to walk off the stage while still holding his last tone! The hands should not be taken from the piano until the final notes have been held their full value and then the hands should be removed simultaneously with the releasing of the damper pedal.

Petering Out

4. Do I "peter out" too soon before the end of the piece? Do I diminuendo or crescendo, retard or accelerate too long or too quickly, thus preventing a fine vital finish?

Too long a retard (in slow pieces) will do much harm to a lingering death; and putting on "full steam" too soon in a brilliant work will kill it more quickly, but just as surely!

Deliberation

5. Do I approach all difficult places with sufficient deliberation? Do I consciously breathe deeply, pause, and keep my body relaxed at such times?

One of the best helps for conquering a difficult passage is to pause before it, take a deep breath, and then while trying to master the passage as a whole (and not its separate single tones) exhale slowly while it is played. The long breath induces physical relaxation, stimulates the mind and materially assists in the control of "tricky" places.

Points of Rest

6. Where are the places that give me an opportunity to rest (bodily or mentally)?

In works that demand much technical endurance, or that are complicated contrapuntally or harmonically, there are always measures which are less difficult. The student should go through the work, mark these places and deliberately compel himself to relax each time he reaches them. This, if done carefully, will help him to play exacting pieces with the minimum amount of fatigue. It is also good training for the mind.

Color the Voices

7. Is the entrance of each "voice" or color so very well defined that even the most carelessly listener can recognize it? Does one voice melt away effortlessly before another comes to take its place?

When a theme or important "motif" enters its appearance should be "chiselled out" clearly from the rest of the tonal mass. It will not harm the work if this entrance is exaggerated; but before another voice assumes importance the first should practically disappear. Frequently, when the outline of a piece is not as clear as it should be it is because several voices (or themes) are sounding simultaneously with important emphasis. Unless the voices are widely separated on the piano it is not wise to try to "bring out" two themes of equal importance.

The Accompaniment

8. Does the accompaniment have a good swing? Do I play it with a different approach in touch or tone from that which I use for the more important part?

The accompanying figure is just as important as the melodic line. It should always give an underlying "rhythmic" to the piece and should be carefully treated. Its quality should be as different as possible from that of the important part; and therefore, if you can use quite another color for it you will succeed in making the outline of the work clearer. For instance, if you employ a light hand and arm-touch for an accompanying figure, while you press out the melody richly, you will then have the two different "colors" which are needed.

Basic Vitality

9. Is the accompaniment sufficiently reduced in tone so as to be always "present" without intruding? Does the accompaniment give a real, basic vitality to the piece?

In practicing, it is very helpful to try frequently to see how softly an accompaniment can be played while the main part is played as fully and as well as possible. The student should try to make the accompaniment as possible as the pianissimo accompaniment.

Something of Interest

10. Is there something of interest going on at all times? i. e., if the melody (or important portion) stops do I "make something" of the accompaniment?

Sufficient Bass

11. Is there always sufficient "bottom" (bass) to balance the work well?

Always remember that better too much bottom than not enough! Upon the fullness of the "overtones" which are given out when bass tones are struck depends the sonority and solidity of the work.

Range of Dynamics

12. Does the piece have a wide range of dynamics? Is there a tremendous difference between its fortissimo and pianissimo, with very well defined gradations between these extremes?

People are not interested in the ordinary piano recital because, as they say, "It is so monotonous!" Monotony is sometimes caused by bad rhythm and poor quality of tone, but mostly by lack of dynamics. After students have learned pieces and play them for a period of time the works tend to "flatten out," outlines blur. The color becomes drab, the dynamics range from mezzo-piano to forte—and the result to the hearer is boredom. This is a state into which even concert pianists sometimes get, when they play favorite works many times in public. It must be guarded against constantly.

A Live Rhythmic Pulse

13. Does the piece swing well?—i. e., no matter how slow or how fast, does it have a "live" rhythmic pulse? Am I thinking of it in smooth, long beats, or in short, jerky, "movement-stopping" beats?

It is always better—even in very slow sustained works to think in long, swinging, measure-beats. In this way the piece is almost certain to sound vital and alive. For instance, in 6/8 time, do not think of each separate beat, but of making the whole measure curve giving good stress on the first beat, a slighter one on the fourth. Sometimes even a measure "curve" is too short and tends to arrest the swing; a two-measure beat is then preferable.

14. Does everything that I do sound authoritative and definite, or only dull, half-hearted and indecisive? Are all my desired effects sufficiently well-marked so as to be "brought home" to the most indifferent of my hearers?

Succeeding articles by Mr. Maier will deal with

- II. Tests of Rhythm.
- III. Tests of Color, Phrasing and Tone.
- IV. Tests of Pedaling.

Self-Test Questions on Mr. Maier's Article

1. How may one avoid "getting stuck" on a piece?
2. Define Interpretation.
3. Why should "effects" be exaggerated?
4. Why is the best position at the keyboard?
5. Make a list of ten tests of interpretive technique.

The Public Library

By Lynne Roche

SCARCELY A TOWN there is now of any size which does not have its public library—and most of these of a nature of which the citizens may well be proud.

Unfortunately for themselves, but a small per cent. of the music students—and sometimes of the professional class—have yet discovered that these institutions of public service have departments of music. Nearly all of them have fine collections of reference books on music, biographies of the masters in composition and of interpretation, and often large collections of music for loan. If they are not thus equipped it is because the musicians of the community have not made their wants known; for the trained librarians in charge of

them are usually only too eager to make their service of real worth to all patrons.

Conditions have developed in which it is the thoroughly informed musician who leads in the profession, no matter what his specialty may be. The "narrow gauge" teacher and interpreter must give way to the one who knows a thing and knows it broadly. The musician, in whose head a single idea is as loquacious as a young woman with his sweetheart on the way to an African mission field, has about as much chance of coming out of his work successfully as has a goose in a pillow factory.

Make use of the library—of any one or all within your reach. Store the brain with all sorts of knowledge relating to your art; of its history, of its theoretical details, of musical biography—and then of all related arts—and when an opportunity opens you will be ready to step through to the position of honor.

"The ultimate object of counterpoint, as of harmony, is the formation of taste, of what may be called the 'musical character' of the student. It is of little use to know that a certain progression is forbidden unless we ourselves feel that the veto is not the result of caprice but the considered judgment of men whose taste is really supreme."

Inspirational Moments

When Music Lovers Speak

"We can do without fire in the house for half of the year, but we must have music the year round!"

—SIDNEY LANIER.

"One thing is certain, the native American stock is missing a great deal by not taking a leaf from the book of the Germans, Swedes, Bohemians, and other foreign groups, and learning to sing together."

—The Musical Leader.

"The art which I feel must be introduced into all American schools in the shortest possible time, it will take time—is the art of the music!"

—CHARLES ELIOT.

"The real test of all great art is its power to give pleasure to the largest number of persons capable of appreciating it, for the greatest length of time."

—THE ARCHBISHOP OF YORK.

"It has been my experience to find that most children do possess the ability to learn to play an instrument. Of the hundreds with whom I have come in contact in the work I can recall only three or four who were absolute failures, and they were failures in every other study through our attempt to demand a great deal more of the next generation than it demanded of us. We enjoyed better opportunities and are more accomplished than our mothers and fathers, but we must give the children of today better opportunities than we ourselves had in order that they may meet the demands which will be made of them in the future."—J. A. WAINWRIGHT.

Why a Musical Italy?

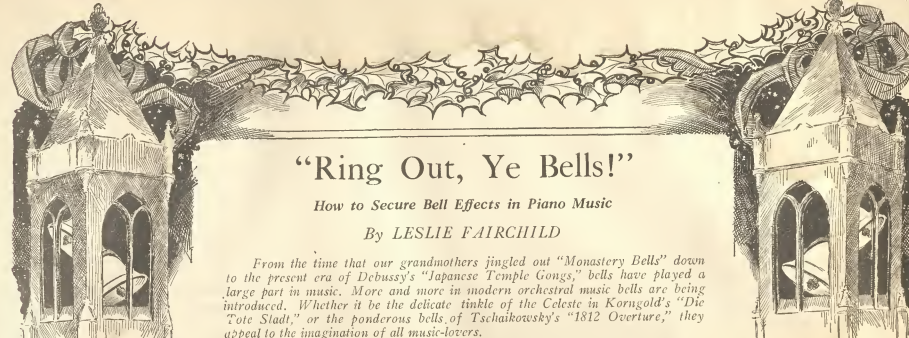
By D. L. Ford

For some years there has been more or less agitation of the question of a National Conservatory of Music for the United States. Whether conditions in our country are such as to make such an institution to be of equal value, it still is interesting and worth while to know something of what other nations have done to foster the musical art.

The prestige of Milan can be better understood when we read the following official report:

"La Scala Opera House is managed jointly by the Commune of Milan and a group of private citizens. The Commune of Milan yearly contributes 350,000 lire (about \$20,000), and numerous gifts are received in addition. In the event of a deficit this is met by the city. Milan also has a government-owned school for instruction in voice and instrumental music. This is the Royal Conservatory of Music Giuseppe Verdi, for which the director is appointed by the King of Italy. The professors are also selected by the national government. It is open to both Italians and foreigners, provided the latter speak Italian."

"It is only by knowing thoroughly the great classical masterpieces that they can be fully understood and appreciated."—LONDON ROYAL.



"Ring Out, Ye Bells!"

How to Secure Bell Effects in Piano Music

By LESLIE FAIRCHILD

From the time that our grandmothers jingled out "Monastery Bells" down to the present era of Debussy's "Japanese Temple Gongs," bells have played a large part in music. More and more in modern orchestral music bells are being introduced. Whether it be the delicate tinkle of the Celeste in Konig's "Die tote Stadt" or the ponderous bells of Tchaikovsky's "1812 Overture," they appeal to the imagination of all music-lovers.

Bells have tolled down through the centuries, proclaiming mankind's greatest joys and sorrows. They have served him on most all occasions and are to this day a necessity to his daily needs.

The first bells can be traced back to Hebrew antiquity, when golden bells were fastened to the garb of the high priest so that their tinkling would call attention of his approach to the sanctuary.

The Romans used bells to announce public assemblies, and a similar custom came into use in the early Christian churches. Although bells had been introduced into Christian churches about 400 A.D., their adoption on a wider scale is not apparent until after the year 550, when they were introduced into France.

Bells have been blessed with the most elaborate ceremonies and consecrated in honor of saints. They are tolled during funerals and also for occasions of great joy. What must the feeling of the people have been when they heard the great Liberty Bell proclaiming the adoption of the Declaration of Independence; and who can forget our own feelings when the bells were rung at early morn to awaken the people to the realization that the World War had ended?

All of us have experienced the psychological effect in the quality of tone a bell gives out. The solemnity and impressiveness of the cathedral bell fills our hearts with reverence; an alarm of thrilling excitement flashes through our mind and body when we hear the first stroke of the fire bell; while the merry jingle of sleigh bells immediately brings to our mind the spirit of "Jack Frost," dancing snow flakes and cheery fires that warm. Is it not remarkable that our lives can be so affected by such a simple thing as tone?

The Piano and Bell Effects

Great composers have used the bell as a medium to express special atmospheric effects in their compositions, and the piano, being an instrument of percussion, is capable of rendering these effects to a marked degree. The student should acquaint himself with all the ways and means of producing these effects:

First—By actually hearing various bell sounds.

Second—By knowing the theory of bell sounds.

Third—By having the technique to produce similar sounds on the piano.

Listening is truly an art in itself. It is surprising the number of musicians who simply play in a purely mechanical manner, neither listening to the vibrations of the instrument nor to the quality of tone they are producing. Merely pushing down the correct notes given in the printed text will never ingrain in their own playing the depth to the deep throated bells of great cathedrals or the merry jingle of a sleighing party. Take advantage of the many opportunities you have to listen to all sorts of bell tones; for this is the only way in which you will be able to depict them properly in your own playing.

The depth and richness of a bell's tone are directly proportional to its size. Its clearness depends on the metal used, its shape and the skill used in casting. Its sound is compound and gives out five or more different tones. The first note to reach our ears after the bell has been struck is called the fundamental or strike note, which is really the bell note. The lower note which is heard after the fundamental note has lost some of its

density, is called the hum note and an octave above the strike the nominal. In the first octave are also heard a minor third and a perfect fifth, and in the second octave, a major third and a perfect fifth. It is said that very few bells conform to these conditions, but those which swing are more likely to do so than ones that are struck.

New Bells Better Than Old

A point is often raised, "Do bells improve with age?" Mr. J. E. Taylor, president of the Taylor Foundry of Loughborough, England, answers this question in a satisfactory way: "Now if one considers this question thoughtfully, it must be realized that it is a difficult one for which to obtain a definite and reliable solution. The oldest bell, for instance, in the Malines Carillon is one of the middle group, and is dated 1480. Now how may one reconstitute or determine the tone of this as it was when first installed in the tower? Its actual pitch and the relation of its harmonic tone to its fundamental note is probably practically the same now as then; but, as to the quality of the tone, who can say? It is of course impossible to obtain any record of that date to compare with the tone of the bell as it is now. The gramophone may possibly be a great help to future generations for tone comparisons of that sort; but this machine is of much too recent date to help us solve this often asked question. At any rate, if some of the old bells have improved, they must have been of great bad tone in their youthful days. Science today enables one to attain a more accurate and delicate perfection of tone and of tone than has ever before been possible."

What would you think of a two-hundred and eleven ton bell being used to form the dome of a chapel? Such was the use made of the largest bell in the world—the great bell of Moscow. This huge bell was cast about one hundred and ninety years back and is twenty-one feet in diameter and twenty-one feet high. Four years later it was damaged by fire and lay partly buried in the earth for a period of one hundred years after which time it was raised. By excavating the earth beneath it, it was made to form the dome of a chapel.

Great bells of the World

Among other large bells are the great bell of Burma, 12 feet high, 16½ feet in diameter, weighing 55,000 pounds; the great bell of Peking, 14 feet high, 13 feet in diameter and weighing 130,000 pounds; those at the Houses of Parliament, London, 30,000 pounds; Montreal Cathedral, 28,500 pounds; Notre Dame, Paris, 26,672 pounds; St. Peters, Rome, 18,600 pounds; St. Paul's, London, 11,470 pounds.

And the student may ask, "What has all this to do with piano playing?" Just this: The more knowledge we have of our subject the more it will reflect in our own playing. We know that if we are to produce the effect of the large bells, our tone should have great depth and should be rich in overtone. A skillful use of the piano and a proper attack and touch will enable one to produce these charming effects. If the bells represent the small, tingly type, we have to use an entirely different style of attack and touch to bring about the desired atmosphere.

In producing bell tones on the pianoforte there is great opportunity for unusual pedal effects. In fact it is impossible to create the proper atmosphere without a skillful use of all three pedals.

Let us take for our first example Borodine's *An Courant (At the Concert)*. Here we have the uninterrupted tolling of a bell for eighteen measures, whose "bell note" or fundamental is C₂.

From the study of the theory of bells we have found that each has a compound tone; and if we can introduce some of these overtones in the bell note we are in a better position to give a more vivid portrayal than if we simply depend on the single fundamental tone.

Make the experiment yourself to prove the justification of this theory. Note the added richness and depth of tone that the mysterious hum of overtones give. The auditors at once catch the real atmosphere of the effect but are at a loss to explain its phenomena.



*These notes represent the overtones of the bell. Press their keys down slightly, and then seal them with the Sustained Pedal. The Damper Pedal will be used in its usual manner.

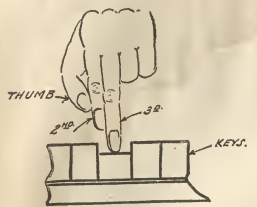
For our next example, let us take Tchaikovsky's *Troika, Op. 37 No. 11*. Here we have an entirely different type of bell to depict. It is the merry jingle of sleigh bells suspended over the backs of three spirited horses who are harnessed to a sleigh filled with jolly occupants. In measure thirty and those following we can give a very vivid likeness of these tinkling bells by executing them in the following manner.

Do not separate the grace note from the chord as shown in Ex. 2 (a) but combine it with the chord as shown in Ex. 2 (b). Make the attack a crisp finger staccato, as snappy as the frosty air, without a trace of the resonance that the larger bells require. The listeners will not be able to distinguish whether the grace note has actually preceded or is part of the chord, but they will appreciate the added zest and likeness that it gives to this particular bell effect.



The deep, rich, resonant tone of the Kremlin bell in Rachmaninoff's *Prelude Op. 3, No. 2* can be greatly enriched by employing the attack described below. In the

right hand, strike the bell notes with the third finger, lifting the second finger and thumb to it thus:



By this method a more accurate attack is possible and the weight of the arm is concentrated on the desired key.

A somewhat stiff attack is used in striking the key; but the wrists are immediately lowered to insure a relaxed condition.



Numerous other examples can be culled from the vast field of pianoforte literature and the student is advised to study the needs of each individual style, in order to obtain the most desirable effects.

Chimes or carillons are sets of musical bells tuned to a given scale. They are made in sizes from the tiniest sets that we have in small clocks up to sets of forty or fifty bells, the smallest of which weigh only a few pounds and the largest, several tons.

In the east tower of the Notre Dame Church in Montreal hangs a set of chimes consisting of ten bells, the weights of which are:

Do	.....	6011 pounds
Re	.....	3633 "
Mi	.....	2730 "
Fa	.....	2114 "
Sol	.....	1463 "
La	.....	1200 "
Si	.....	1093 "
Do	.....	924 "
Re	.....	891 "
Mi	.....	879 "
Total	.....	21096 pounds

and which form the scale given below.



*One of the finest carillons of America has been installed in the Harkness Memorial Tower of Yale University. The total weight of the bells is 55,000 pounds and each bears the inscription, "For God, For Country, and For Yale." The largest of the group weighs twice as much as any of the others and is engraved, "In memory of Charles W. Harkness, Class of 1833, Yale College." The bells range from six and one-quarter tons to three and one-quarter. The largest bell measures six feet in height and seven feet two inches in diameter. The largest hammer of the bells is about the size of a

"I am indebted to Yale University for this interesting information. It might be also interesting to know that there has been a controversy between the University authorities and the New Haven representatives of the United States custom officers as to whether the chimes are works of art or musical instruments. The University claims that the bells are works of art and are entitled therefore to the ported free duty. The custom officials believe the chimes to be musical instruments, in which case they are liable to a tax of thirty-five per cent.

coal scuttle and has square corners. Some of the hammers are round, and vary in size and in the length of their arms. Some of the arms are about ten feet long, and each has a wooden plug in it for the purpose of deadening the metallic sound. A long arm, from each of the sixteen notes in a large keyboard, reaches up to the main clapper and allows the several individual clappers to strike the bells with little effort on the part of the player. Six of the ten bells which make up the entire group are so equipped that they can play a half-tone above the true pitch of the bell. These six bells are those having the highest pitch. The sounding of this higher tone on the bell is made possible by the use of an extra tongue within the bell. This is timed to strike a fraction of a second later than the large clapper. The second vibration is reinforced and is made to follow in a more rapid succession than the normal rate of vibration. For the present, at least, the bells will be rung by someone at the keyboard, although it has been suggested that an electric mechanism for the playing of the chimes be installed.

A distinctive manner will be used in ringing the new chimes. Instead of ringing every hour as is the usual custom, they will ring only four times daily; first at sunrise, then at noon, then at vesper, and finally at curfew. The selections will be from great musical compositions of the most suitable and inspiring kind. Following is their program:



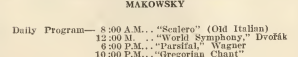
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THE ETUDE

vaudeville pianist. Try the following on your own ears and those of your friends.



In concluding, we are now at the dawn of a new year of musical activity; a year of golden possibilities, if we will but take advantage of them; a year that may be the most successful of our careers if we will only will it to be such. So let us ring the bell of the new year; let us lay aside antiquated methods for the new; let us abreast with the finest musical minds of the world; let us read the best periodicals and books. Let us strive to be just to ourselves and to others; so that the evening of the year will find us on a higher rung of the ladder of success.

- Self-Test Questions on Mr. Fairchild's Article**
1. Describe how bell tones may be enriched in piano playing.
 2. Name some of the large bells of the world. Which one is the largest?
 3. How should one study bell tones?
 4. What is the psychological effect of the different bell tones?
 5. How many tones does a bell give out besides its fundamental tone?

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Illustration and Demonstration in Teaching

By Earl S. Hilton

ILLUSTRATION clarifies the way for pupils. Demonstration brings the object to be learned before the pupil. Illustration opens up to the pupil the possibilities of his learning the object. Demonstration shows him it is done. Illustration is theoretical, while demonstration is practical. Both should be used in a lesson.

For example: A child does not know what a sharp is, nor where to find it on the piano.

Illustration: A sharp is a little sign like this, ♯, placed at the left of a note, like this, ♯F. On the piano the sharp is found a half-tone to the right of the note with the sharp.

Demonstration: Ask the pupil to press the key which represents the note with the sharp. Then, ask him to find the next key to the right of this key he is pressing. When this is done, ask the pupil what note is called. If his answer is correct, the Demonstration is complete. If not, then review the Illustration, and afterwards the Demonstration.

Exercises for Development of Extensors

By Ada Pilker

WITH weight playing occupying so much of the piano student's attention, it is desirable to learn numerous ways of developing the extensor muscles, ability in weight playing being almost entirely dependent upon the strength and flexibility of these muscles.

Here are two good exercises for development of the extensors, based upon the famous Swedish manuals.

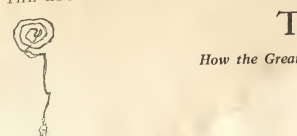
1. Raise the arms straight in front to shoulder height—palms down. Turn the palms upward, angle slightly outward; hold in this position while counting twelve; return to first position, relax and repeat several times.
2. Raise the arms to shoulder height horizontally—turn palms up. Count twelve; return to first position; relax and repeat.

These exercises practiced several times a day will produce a markedly beneficial effect upon the extensor muscles and the result will be apparent in the increased ease and beauty of the tone.

"This composer must devote to the expression and elaboration of his ideas the best skill at his command."

—SIR HENRY HADGW.

THE ETUDE



WHEN a writer has reached his seventieth year—as I did on the twenty-second of September last—he is by common consent allowed to talk a little about himself and his "past performances." Let me avail myself of this privilege by answering a question I have often been asked: "What have you your most important achievement during your forty-three years as a musical critic?"

In my book on *Musical Progress* I wrote: "If I were asked what I am most proud of in looking back over my forty years' career, I would answer: 'My having always stood up as protector of the greatest artists and composers.'" I also expressed my conviction that "the only important function of criticism is to discover and boom genius or superior merit."

Booming Eleven Composers

In carrying this maxim into action I devoted much time and space to "booming" the achievements, in particular, of Bach, Schubert, Chopin, Wagner, Liszt, Grieg, Franz Tschakovsky, Johann Strauss, Massenet and MacDowell.

Many others of the masters, it is needless to say, were dwelt on with enthusiasm in my critical comments; but the eleven men I have named enlisted my sympathy specially because, four decades ago, they were underrated.

Underrated? Do I mean to say that the first five composers on my list were not fully appreciated?

That's precisely what I mean to say. Four decades is a long time, and in that period critical and popular opinion on these composers and others has undergone radical changes. I was acried at many times for boldly declaring that Schumann (you may call him number two in my list) was in my opinion greater genius than Mendelssohn. Does anybody deny that to-day?

Four decades ago I was stared at and laughed at for maintaining that Bach was a far profounder genius than Handel. To-day I should be laughed at if I said the opposite. Handel's genius—a great and noble genius it was—has stood fully revealed to all since his own day; but Bach's veins of gold were buried so deep that it is only in recent years that the same public has become aware of the fact that he was a billionaire—the one billionaire in the realm of music.

All the world now knows that what Bach is in absolute music Wagner is in drama. And when I came to New York, in 1881, and proclaimed that with trumpets and trombones and kettle drums, the Meyerbeer, Donizetti and Verdi "fams" looked on me as a lunatic, pure and simple.

Wagner would have found his level had I never written a line; but I am quite sure that my enthusiastic articles on his genius, and my two volumes on his operas, helped to accelerate the appreciation of his genius in America. That is all a critic can do in such a case.

Of Liszt, as an epoch-making creator, I was for years almost the only ardent champion in critical circles—a singular fact inasmuch as all the great pianists and conductors have worshipped his genius as much as I have.

James Huneker did not write his book on Liszt until my day. But I was appalled by the magnitude of the task. As far as it goes, his book is excellent—everybody should read it—it does not cover the whole ground by any means. Liszt's music is still largely music of the future. In such a case, I can only say that the healthiest roots of what is now leading futurism in music.

Chopin and MacDowell

One of the leading American composers, Edgar Stillman Kelley, has written an admirable book on "Chopin the Composer" in which, for the first time, the full depths of Chopin's oceanic genius are sounded. In it he refers to the "thrill and daring" of the lecture I wrote on this composer and afterwards embodied in my "Chopin and other Musical Essays" (now out of print). Why "daring?"

The Triumph of Grieg

How the Great Norwegian Composer Has Gained Permanent Recognition

By Grieg's Foremost Protagonist

HENRY T. FINCK

Because it took a lot of courage to come out, four decades ago, with the blunt declaration that Chopin was "the supreme genius of the pianoforte"—greater than any of the Germans, including Beethoven.

A prominent American musician summed up the general opinion of my "reckless statement" by declaring that I must be "Either a consumptive Frenchman or a patriotic Pole!" Yet I merely echoed what Liszt and Schumann had dared to intimate long before me. Little heed had yet been given to their words when I took up the cudgels. I swung them with all my might and main and with stubborn persistence. Today nobody denies that Chopin is king in the realm of piano music: Even the Germans are beginning to see light.

There is no room in this article to dwell on the battles I have fought, and the prizes I have won, in which I have indulged in behalf of the "supreme genius of the pianoforte"; both as melodist and harmonist, than even the giant Beethoven, and in behalf of Franz Tschakovsky, Johann Strauss and Massenet; kings of them, in the realm of melody and masters of har-mony and rhythm. Their names will, in futures' histories of music, be ranked higher than some of the big idols now being worshipped blindly by professional musicians.

Musical Unlabeled

Why were these composers underrated? Why do some musicians still underrate them? Let me answer this question with another question. Have you ever seen or heard of the "Morning Glory" in the Yellowstone Park?

The first time I visited the park I heard of a stupid boy who threw a stick into the "Morning Glory." His poor dog jumped after it and was boiled to pulp in a few minutes.

The "Morning Glory" is the most glorious of a number of intensely hot pools, lined with the richest colors, which are among the most precious ornaments of that wonderful land. They are of fathomless volcanic depth, but so celestially pure and translucent that those who do not know their depth think them shallow.

In music, also, there are "Morning Glories," works deep but so pellucid that shallow observers have supposed them to be like themselves. That's why ten of eleven composers on my list were underrated and belittled. (Bach was underrated for other reasons.)

Much of Edward Grieg's music is of this kind. It seems so clear that as we are often told, "any schoolchild can play it." But this schoolchild and the average pianist or singer hasn't the faintest idea of its marvelous depth; and if she plunged into it she is likely to get into "hot water."

Percy Grainger wrote in *THE ETUDE* for November, 1920: "It is the greatest possible tribute to regard Grieg as a 'simple' composer in any sense. To the uninitiated, perhaps some of his works may seem simple enough; but to the ears of cultured musicians that sounds like a compliment. His music is of a richness of subtle intricacies. In particular, his harmonies are strangely complex, and in this respect stand closer to those of Bach and Wagner than to those of most modern composers."

In the realm of harmony," Grainger goes on to say, "Grieg was a daring innovator, whose most iconoclastic flights in this direction can most profitably be studied in his amazing arrangements for piano of Norwegian folk-songs and dances (opus 66 and opus 72), so much so that it may safely be said that the later moderns of different countries, such as Debussy, MacDowell, Cyril Scott, Delius, John Alden Carpenter, Howard Brockway, Puccini, Albeniz, and others, owe more, harmonically, to the pregnant suggestions of Wagner's and Grieg's harmonic innovations than they do to the influence of any other two composers."

And this daring and original harmonist has been habitually insulted as a writer of drawing-room pieces and songs for school girls! It is the most idiotic notion in my vast collection and recollection of critical imbecilities; siller even, if possible, than Debussy's oft-quoted remark that Grieg's music gave him "the charming and bizarre sensation of eating a pink bonbon stuffed with snow."

Did Debussy try to obscure the fact that he learned much harmonically, from Grieg? Many of Grieg's things, to cite Grainger once more, "appear, after lapse of time, like the most modern, too modern, too eclectic, and took in consequence longer to reach the public."

Grieg and the Futurists School Girts

As harmony—and dissonance—are just at present in the foreground of musical discussion and composition,

EDWARD GRIEG ACCOMPANYING HIS WIFE, NINA

My critical cudgels were also swung eternally in behalf of our American Chopin, Edward MacDowell. On this point it will be more modest if I allow the eminent San Francisco critic, Redfern Mason, to speak: "At a time when most Americans regarded Edward MacDowell as a pretty good composer (for an American), Henry Theophilus Finck asserted his right to be included in the same category as the outstanding Europeans." He did not ask to see the European landmark before he said a man's music was good. He looked at the work itself and if it pleased him, he said so in words not to be misunderstood. Today MacDowell is regarded as a creative genius, even by skeptical Europe. But Finck did not wait for foreign endorsement before he rendered judgment. He did his own thinking and he never fell into the superstition which holds that music, in order to be good, must have a German, an Italian or a French accent."

A Valedictory

Mr. Henry T. Finck has chosen this article as his valedictory as a metropolitan musical critic. He will of course write other articles, which will have this year terminated a service of forty-three years on the *New York Evening Post*, during which time he has become one of the most distinguished writers upon musical subjects in this time. Born in Missouri, brought up in Oregon, educated at Harvard, a world traveler, a friend of eminent men and women for half a century, authority upon a half dozen subjects, author of some twenty books, Mr. Finck, who has now retired to the Riviera to complete other books, says adieu to the field of newspaper criticism in this article, in which he indicates the most important achievement of his industrious and brilliant career.

One of the most wonderful things about Grieg is that his music is melodically as original and varied as it is harmonically. Schubert, Chopin and Wagner are probably the only composers who have given to the world as many melodies that are at once unique, beautiful and emotional as Grieg has.

wish he could have lived to see the later and more complete edition of my book. I do not believe any one of this article will be mean enough to consider me

Test Questions on Mr. Finck's Article

1. Name the eleven composers whose cause Mr. Finck especially championed.
2. How are Bach and Wagner to be compared?
3. Who is "King in the Realm of Piano Music?"
4. Why were the composers, whose works appealed so much to the author, underrated so long by the world?
5. What are the "keys" to the charm of Grieg's music?

1. PRACTICE each hand separately, determining the fingering to be used.
2. Practice hands together, slow and *forte*, watching each note to discover the harmonic pattern.
3. Practice slowly, strongly accenting every other note, beginning with an accent on the first note.
4. Practice slowly, strongly accenting every other note, beginning with an accent on the second note, just the reverse of the former way. This insures individuality of tone.

5. Practice a group of four, six, or eight notes, according to the formation of the passage. Practice this group quickly, and above all, clearly. Treat the succeeding groups in the same manner. After this, two groups could be coupled to acquire smoothness and fluency. Each group, large or small, must be repeated several times.

6. Practice by repeating this process faithfully every day, for a time. After a few days of this intensive study great gain in technique and clarity of tone will be noted.

7. Practice "away from the piano." Test your memory by trying to visualize the entire passage. If you are able to do this, you have indeed conquered the difficulty.

One wonders when the great composers ever got time for them, when one looks at their enormous output. Yet a great deal of them were very fond of games of various kinds. Mozart, for instance, was abnormally fond of cards, as indeed is Paderewski. Mozart often amused himself while playing billiards, by humming over the melody. Once after he had spent an evening thus he lay down to the piano with the exclamation, "Hut it now. Listen!" and he played his beautiful *Quintet in F*, the first of the "Magic Flute." He had been composing it during his game.

Many music workers should adopt a sport of some kind. Commander Scuderi and Josef Lhévinne got in for shooting. Brahms is known to have been fond of golf. Kullak, it is said, used to like to box. Verdi had a hobby of farming.

The Cherry Tree Carol

Many of the old carols are founded upon legends, of which perhaps the most interesting is the "Cherry Tree Carol." The poem appeared in the 18th century; but its story dates from the Coventry mystery plays of the 5th century. Mary and Joseph are on their way to Bethlehem, before the birth of the Saviour. As they ask a cherry tree, Mary desires some of the fruit and asks Joseph to get it. He brusquely refuses, whereupon the tree turns to stone and withers. He returns the fruit to her. The legend of the cherries is intimately associated with the episode of the apple in the Garden of Eden and is one of the oldest stories in the world.

	Old French Carol
<i>Away in a Manger</i>	E. N. Anderson
<i>The Holly and the Ivy</i>	Traditional
<i>The Sleep of the Child Jesus</i>	F. A. Gevaert



Musical Class Training

By Dr. Annie W. Patterson, B.A.

A good deal has been written about individual music-teaching in all branches. But this activity of the skilled instructor differs considerably from the specific energy and attainments which make the perfect class-demonstrator. A few essential qualifications may be summarized as follows: Thorough and fully memorized familiarity with the subject matter taught, whether this be theory, harmony, counterpoint, "form" in composition, orchestration, history of music, or sight-singing; and the imparting of information to a mixed gathering of students—a gradual leading-up to the climatic points of the discourse at each class, so disposing the material as to have neither too much nor too little to be remembered by the hearers on any one particular occasion; and, finally, *Manner of Delivery*—under which heading might be included easy and fluent speech, clarity of explanation (so as to reach the lowest range of intelligence likely to be in the class), and that pleasant, inspiring form of address which enthusiasm and a real aptitude for the work invariably give to an expert preceptor.

There are minor requirements in class-teaching which are often omitted to the detriment of the good work done. Among these are such items as the unpunctuality of the teacher, who often rushes in either late, or just "on time"; and then makes a fuss about it, as if he, or she, were catching an invisible train. Pupils are sensitive to such ill-advised tactics, and take less interest in their subject than they would otherwise do, thinking, possibly, that the instructor is not so much interested in them as he is in his own time. It is not merely as so many hours who must be looked to in an hour or so to so much per hour. Under the same objection comes the too great aloofness of the demonstrator. He is often pre-occupied to listen to the inquiring among his listeners—some earnest, and some not so earnest as he is not quite sure about some point, and would like a private explanation afterwards. A little tolerance

and courtesy on such an occasion is good policy on the part of the teacher. Carelessness in having materials, such as text-books, diagrams, or even the chalk and duster for blackboard handy, diminishes the respect of the learners for their preceptor. These things may seem trifles; but trifles count.

Generally, in class-teaching of whatever kind, the person in charge should endeavor to reach the general rather than the special intelligence of the students present. Nothing is gained by talking "over the heads" of those who come to gather knowledge rather than to flaunt it arrogantly in their faces. A nervous or over-anxious professor, on the other hand, largely minimizes the benefits his possibly real skill and knowledge would confer. As far as can be, in class demonstration, text-books should be dispensed with, as there is a class of student who will be always ready to ridicule the man who is constantly turning over pages to confirm some statement he has made. Concentration on the topic, combined with that familiarity with it which we have emphasized above, is the best antidote for "fumbling about" of all kinds on the part of the lecturer. Notes, if used, should be brief and easily found, and read clearly in the often uncertain light of an ordinary classroom.

If illustrations are needed to be played or sung, the lecturer should be wholly competent to do this, if he has not previously coached a student to perform a selection. Especially should a class-teacher have a ready hand at blackboard demonstration. Speed and accuracy in the putting down of the notes, and in (in harmony), or the cataloging of historical facts in neat, chronological order, always impresses the serious student. In short, the speaker should be expert at his branch in every sense of the word, and should send his learners away with the impression: "Professor So-and-so knows what he is talking about."

Giving the Fingers a Vacation

By Joseph George Jacobson

OVER how many weary miles do a pianist's fingers travel during the year?

I remember long trips on railroad trains and in primitive countries, in donkey carts and ox wagons, when there was no chance to use a piano, I substituted a two octave and a half "dummy" keyboard, afraid to miss a few days without drilling the fingers. Now I realize that if I had given the fingers a good rest during the vacation time it would have been more beneficial. Pianists go stale through too much practice in this time. I drove an automobile continuously over mountain roads, forgetting that there was such a thing as scales or arpeggios. On returning I wisely commenced to practice carefully. The periods were not too long during the first few days and the exercises not too strenuous. I used mostly a few Chopin Etudes, Bach's scales.

After four or five days I noticed that my fingers

were not only as strong as they were before, but they also seemed to have gained in strength and agility. Certain passages which had given trouble before my leaving were easy after a little practice.

Too many pianists become slaves to the keyboard. Practice, practice, PRACTICE, seems to be their motto. If they would sometimes forget about this and put their minds on something else for a short while in God's beautiful outdoors, they would certainly benefit. How pianists go stale through too much practice (and day out)! It is impossible to concentrate on work when there is no variation. Practicing without thought is useless. Read good books that deal with other subjects. You will broaden your scope of view and add to the breadth and symmetry of your playing. Only through the presence of universal culture does genius ascend to a lofty peak of fame which commands the reverence of the world.

Waking the Dozing Student

By Nancy D. Dunlap

THE student who sees and plays only the notes on the page is frequently the despair of the piano teacher. Time, not to mention the marks of expression, are completely ignored. Correcting these mistakes must be a number of lessons may produce results. But usually the correction must be more forceful if the student is to climb up from the slovenly habit of missing time, touch and dynamics.

A useful plan is to have the student to make some corrections himself. Play the music and ask him to watch for mistakes. The chances are that he will not notice rests, or *forte* and *piano*. By calling his attention to this, he will be more alert in the future.

To make his study time, as well as feel it or get it by ear, as this type of student is apt to do, request him to place the correct number of counts in brackets over every note, on a certain page in his lesson book. Then give him too complicated time for the first assignment, but measures in which six-eight time is expressed with

two quarters and two eighth notes will compel him to do a little figuring. It may even be necessary for the teacher to "figure" a sample measure to give the pupil the idea.

For encouraging study of expression, request the pupil to use a red and blue crayon. With the red crayon, ask him to mark every loud passage in the piece, by underlining, and with the blue crayon ask him to mark the soft places.

When the melody is involved in any composition, the student is again useful. It is a new idea to some students that the melody, or "tune" may shift from treble to bass. Ask them to encircle every melody note in red and then play it louder than all the rest of the notes. This exercise is especially useful to the beginner. The predominating voice in the Two and Three Part Inventions, for instance, is much easier to bring out when the student has thus analyzed it.

Determination Masters the Piece

By Earl S. Hilton

HERE is the problem. You have a perfectly good piece of music which you are trying to learn to play. Having heard it, you know that it is a very beautiful selection. The teacher assigned it for your special study, and he told you that it was within your ability and technique. But somehow you cannot get it learned. Is it because you lack Will-Knowledge? It is not that. You have proved that on other dates of the day.

Very well, here is the solution: You lack determination—continuing, persevering determination. You have tried the piece? Then, try again. If you cannot play it right, then examine it to see what is stopping your progress. After a careful examination you might discover that you are not well enough acquainted with an arpeggio or chord passage. Or, perhaps a whole page needs to be carefully memorized before further progress can be made. The teacher will help you to discover your needs for study. But, kind student, it is up to you to determine to work out these difficulties and obstacles.

Sparks from the Musical Anvil

Glowing Words of Contemporary Music Writers

"This secret of a long creative life is not to get blasé. The body does not grow old so rapidly if the mind emotions are kept young."—MOND R. ROSENTHAL.

"No pianist can permit his enthusiasm to stagnate. . . . Unless the artist brings to his performance a constant delight in his own playing, he cannot hope to interest others."—JOSEF LUDWIG.

"Ah! the revelation of hearing Schubert's 'A Minor Quartet'! All my life his music has been perhaps nearer my heart than any other—that crystal stream welling and welling forever."—DAME ETHEL SMYTH.

"No life is complete, however worthy, useful and successful it may be, which does not include a responsiveness to the call of beauty and art which he has known the thrill that comes from these things."—OTTO H. KAHN.

"After technique, interpretation. It often takes a long time before you know just how you are going to play a composition. I know I played the *Nocturne in D Major* for three years before it 'set in my blood'!"

"What I hope to do in America is to show the public that masterpieces of music are being written to-day as powerful, stirring and beautiful as the greatest of the past. I shall present in Boston music never heard before."

"Music written by men now living who will rank as high a century from now as Mozart and Beethoven."

"Music of to-day, whatever else it may not be, is direct and to the point; it requires for its assimilation a kind of greater degree of mental concentration on the part of the listener than was formerly the case. It eliminates much that would formerly not have been considered superfluous, and it requires in its technique the prevailing spirit of concise speech and concentrated expression."

"In the final analysis, most people in America still attend concerts of all sorts because they enjoy the music. . . . I have never put a number on my program unless I felt that it would be enjoyed by my audiences. . . . Wagnerian music has been in my programs almost every year. People seem to enjoy the Wagnerian music, even if it is fairly heavy musical diet."

"I sing Beethoven songs because the people want to hear these refreshingly melodious songs; then they are so unusual to this day and age; they have a message, a real message that every human heart understands; they are so very singable (when understood); the English translations are so quaintly charming that they are a joy to sing; then, too, I feel it a great privilege to sing such music that has been so long unused."

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Rubinstein's Master Methods in Piano Study

Written Exclusively For THE ETUDE

By FELIX HEINK

EDITOR'S NOTE:—The following article is the first of a series outlined by Prof. Heink, delineating the methods employed by his famous teacher, Anton Rubinstein. Prof. Heink has been director of the Heink Conservatory at

St. Louis for many years. He is a brother-in-law of Mme. Schumann-Heink. For many years Mr. Heink had made a specialty of the art of interpretation and is recognized as an authority upon that subject.

Masterly. 1. Acquiring Mastery of the Fascinating Art of Tone-Shading, Tone Color, and Touch after the ideas suggested in lessons from Anton Rubinstein.

"Life is but a song, And life is wondrous long, Yet to the wise her paths are ever fair, And Patience smiles, though genius may despair. Give us but Knowledge, though by slow degrees, And lend our toil with moments bright as these. Let Rubinstein's accents cheer our doubtful way, And Love's pure planet lend its guiding ray; Our tardy art shall wear an angel's wings, And life shall lengthen with the love it brings."

The truth, inspiration and comfort in these words of Longfellow, when read with full understanding, are singularly helpful to the teacher and to the student in the endless search for wisdom and progress.

Whether Rubinstein was familiar with them or not is difficult to say, but his life career, marked by interminable patience and ceaseless effort in his quest of the highest ideals in music, could hardly be expressed more beautifully in poetry.

Years ago, prior to the time when the writer went to study with the great Russian master, he had been struggling with a series of artistic problems relating to the artistic performance of the piano, that had remained mysteries despite the efforts of other teachers. Rubinstein's plain, practical explanations, definite instructions and sensible interpretation of artistic matters, solved these problems so clearly that it was with the knowledge that this valuable information should be communicated to other generations that the writer has expanded Rubinstein's principles, along the lines that the master laid down.

The Rubinstein principles with the writer's delineation of them are revealed here for the first time.

The Influence of Speech Upon Music

Anton Rubinstein, as in the case of many other great interpreters and deep thinkers upon music, seemed to feel much enlightenment and proportionate success in the practice of his art, by emphasizing the close relationship between music and speech. As is well known, one may be able to read a language or read music with ease, but at the same time be unable to read aloud effectively or to "recite" music. The comprehension of the meaning of the creator and the execution or the expression of it are, therefore, two different things.

In this connection it is interesting to record some of the principles and opinions of Rubinstein on this subject. Rubinstein believed:

1. That in the study of the close relationship between the sound of speech and the sounds of music, the student might gain greatly in comprehending the principles of expressing music.

2. That the real practical value of the knowledge thus gained is enhanced by being put into immediate keyboard operation.

3. That only through the finest possible training of the ear are we enabled to distinguish the infinite artistic variations of the actor's voice; and, similarly, only through the exquisitely trained ear can we appreciate the myriads of delicate gradations of sound which are absolutely imperative in the interpretation of a masterpiece.

4. That, therefore, the ear is the only reliable guide in the mastery of the art of "reciting" and "tone shading."

5. That, as no successful orator or actor would think of repeating a succession of words equally loud, so no successful "reciter" of music would think of playing a number of succeeding tones equally loud.

Rubinstein's Wonderful Hearing

To Rubinstein's wonderfully gifted and finely trained ears the ordinary five gradations of tone, as expressed with the usual five dynamic expression marks, *pp*, *p*, *mf*, *f*, *ff*, were ridiculously insufficient. The average student in the earlier grades is quite content with these few marks, usually playing everything *f*. The sooner the abnormally inclined student is brought to the fact that there are other gradations of tone than *f*, the better it will be for everyone in his neighborhood, to say nothing of the

poor, patient, long-suffering, hard-working teacher, with ears already calloused by hours of student pounding on keyboards.

The other extreme is the anaemic maiden with the perennially gentle, whispering tones which she associates with the voices of angels. Such pupils have to be carefully made to understand that virility and power are as necessary as delicacy in piano playing.

The Threshold of Expression

Much has been gained when the advanced student can play with the customary five degrees of tone, *pp*, *p*, *mf*, *f*, *ff*; but even with this, the student is still only upon the threshold of expression. In the true mastery of the art of shading, as I have developed it from the principles of

upon the scales (major and minor). They may seem mechanical at the start (as indeed they should be); but in the end they lead to the freedom of expression and those charming effects in tone shading that distinguish the coarse amateur from the real artist. Just as a tongue-tied man can never become an actor with such a restriction as a "monotone" can never become a singer, so can the student never hope to become a real artist until all technical and mechanical obstructions are removed.

Form 2. The course, the following system presupposes that the student has a thorough knowledge of the major and minor scales, so that they are virtually automatic, and that a" the attention can be given to degrees of tone shading.

For convenience, this system is divided into Forms. The student is advised to practice each form and master it before passing to the next one.

Form 1. Play all the twenty-eight tones of any scale (starting with C-Major) over the four octaves from the bottom up to the top and back again in an even *ff* (not *f*) tone-force. Let me remark here, that to Rubinstein, playing *ff* meant the same as what in public speaking to most of us means, "being touched with all the force and power one possesses," while *pp*, with him, stood for "whisper-like whispering," that is, giving each tone as lightly a feather-like touch as possible.

Form 2. Play all the notes of the same scale up and down *pp* (not *p*), each touched as lightly as possible, and each tone having just the same light *pp* tone-shading as every other one. The tones should be just barely audible.

Form 3. Start with the lowest note of the scale, the first tone *pp* (tone-shading 1), play upward each succeeding tone one shade louder, reaching the end of the first octave playing *p* (the seventh tone with tone-shading 7); continue upward, adding one degree of loudness to each succeeding tone (as you did in playing the first octave), reaching the end of the second octave playing *mf* (the 14th tone with tone-shading 14), continue that way upwards, constantly adding one degree of loudness to each tone, reaching the end of the third octave playing *f* (the 21st tone with tone-shading 21), continue that way upwards, reaching the end of the fourth octave playing *ff* (the 28th tone with tone-shading 28 or full force). Now in turning from the 28th tone downward, you play continuously *diminuendo*, that is, omitting with each succeeding tone one degree of loudness; in other words, starting the 28th (or 29th) tone *ff* (degree 28), you reach the 21st tone playing *f* (or degree 21), you reach the 14th tone playing *mf* (degree 14), you reach the 7th tone playing *p* (degree 7), you reach the first tone playing *pp* (degree 1).

Form 4. Is practiced the reverse of form 3; that is, you start at the bottom *ff* (degree 28) and going up you play a perfect *diminuendo*, ending at the top *pp* (degree 1) then in turning downward and starting the top note of the scale *pp* (degree 1), you constantly add with each succeeding tone one degree of loudness (the perfect *crescendo*), ending at the bottom (as you started) *ff* (degree 28).

Form 5. Is practiced the reverse of form 3; that is, you start at the bottom *ff* (degree 28) and going up you play a perfect *diminuendo*, ending at the top *pp* (degree 1) then in turning downward and starting the top note of the scale *pp* (degree 1), you constantly add with each succeeding tone one degree of loudness (the perfect *crescendo*), ending at the bottom (as you started) *ff* (degree 28).

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Form 9. Is practiced the reverse of form 3; that is, you start at the bottom *ff* (degree 28) and going up you play a perfect *diminuendo*, ending at the top *pp* (degree 1) then in turning downward and starting the top note of the scale *pp* (degree 1), you constantly add with each succeeding tone one degree of loudness (the perfect *crescendo*), ending at the bottom (as you started) *ff* (degree 28).

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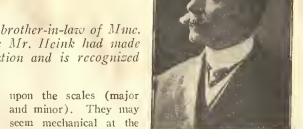
ANTON RUBINSTEIN

Anton Rubinstein, there are not merely five degrees but twenty-eight degrees between extreme softness and extreme loudness. This adds tremendously to the artistic possibilities in interpretation and contributes a kind of fascination to one's playing which we are accustomed to associate only with that of the greatest concert artists. Moreover, the means of attaining it, as explained later, are exceedingly simple if properly understood and carried out.

More Than Five Colors Needed

The student must first of all realize that he must have more than five dynamic colors on his musical palette. If it were possible to bring back the playing of Rubinstein to this day and generation, one of the first things that would impress the hearer would be the master's marvelous power of swaying audiences. Of course, this was due to a great many things, but the principle was his absolute freedom in dynamic expression, due to the employment of numerous gradations of tonal force.

How can the student set upon his road to approach the heights of Rubinstein? That is a problem to which I have addressed myself for years. The work should be done systematically; and it should be simple. The practical exercises thus devised, for which many have done me the honor of associating my name as the "Rubinstein-Heink" system, belong to the fact that they are happy to have them outlined in part in THE ETUDE. They consist of twenty-four exercises or "forms," all based



FELIX HEINK

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How Rubinstein Observed Tone Shading

The following incident, that happened at a rehearsal of an orchestra performing Rubinstein's direction, might not be inappropriate here. Rubinstein stopped the musicians' playing, saying to the men, "Gentlemen, this passage is marked on my copy *f*; please play it that way."

After releasing that particular part over, he stopped again, addressing the men the same as above. They played it again, even louder, Rubinstein again repeating previous correction. The passage having thus been played and expressed myself for years. The work should be done systematically; and it should be simple. The practical exercises thus devised, for which many have done me the honor of associating my name as the "Rubinstein-Heink" system, belong to the fact that they are happy to have them outlined in part in THE ETUDE. They consist of twenty-four exercises or "forms," all based

Rubinstein answered, "Why, that's just what I am trying to correct; the composer's instructions are that this passage should be played *f, forte*, loud, but you are playing it *ff, fortissimo*, the loudest possible."

This incident not only illustrates how the art of the great interpreter is in his employment of the subtleties of shading, and how superficially the average ordinary performer generally regards it, but it also shows the original and characteristic way Rubinstein often employed in imparting his vast superior knowledge to others, instruction not easily forgotten.

Other Helpful Suggestions

If the reader has understood my explanation of forms 3 and 4 of the practice of the art of tone-shading, he will have full comprehension by this time not only of what Rubinstein meant by using twenty-eight degrees of tone-shading, twenty-eight figures, instead of the commonly used mere five expression marks, five letters, but the reader will (after practicing the same for a while) also realize to what extent Rubinstein's wonderfully fascinating and impressive piano-playing resulted from the very superior understanding of his, regarding this Mastery of the Art of Shading. If the reader never read that explanation, he would not know how to "play the piano," we advise him by all means to get a copy. It is one of the best and most amusing things of that kind in existence.

All these above-mentioned forms, as well as those hereafter explained, should at first be practiced very slowly; later, as the student attains the skill of placing the right degree of force (touch and tone-shading from 1 to 28) on each tone as required, speed should be developed gradually and systematically with the aid of the metronome.

The student (and teacher) will derive much benefit by going through the entire system, practicing all the scales (and arpeggios) in the following way: Forms 1, 2, 3, 4, legato; forms 5, 6, 8, same as 1, but staccato instead of legato; forms 9, 10, 11, 12, 13, 14, 15, 16, same as forms 1, to 8, but each hand playing octaves instead of single tones. For the purpose of acquiring independence of manual works, forms 17, 18, 19, 20, 21, 22, 23, 24 will be found most helpful. Practice those as follows: form 17 right hand *ff*, left hand *pp* (over 4 octaves, *legato*, in single tones); form 18: right hand *pp*, left hand *ff* (4 octaves *legato*, in single tones); form 19: like 17, but *staccato* instead of *legato*; form 20: like 18, but *staccato* instead of *legato*; forms 21, 22, 23, 24 like forms 17, 18, 19, 20, but in octaves instead of in single tones.

The various ramifications of the different forms are extremely simple; but, even at that, the student must not take the care and time and patience to play them correctly. All that can be said of such students is that they have not realized the first principle of artistic progress.

"Anything that is worth doing at all is worth doing well."

With the faithful and serious student, a decided improvement in playing will be noticed in an astonishingly short time. The practical advantage will be found due to the compulsory listening to the constantly changing degrees of dynamic force. Ear training specialists make a great ado over the ability of the ear to perceive correct pitch. This requires acute hearing. It is true, but not nearly so acute listening as to notice the fine gradations of tonal force. The student is all the time working for an ideal. He may not reach the ideal as Rubinstein reached it; but every step in the right direction is important.

How To Master Compositions

After a few weeks of practice with the scales, the same principle may be applied to the arpeggios. Indeed it may be applied to any compositions and studies. The student is invariably surprised and delighted with the progress he makes in this way. It brings life and vitality to his playing. Sifted, machine-like playing seems to vanish.

Experiment first with slow and short compositions of little technical difficulty, such as hymns or the song forms. Give the melody tone a few degrees lower shading than the tones of the accompaniment. This is done by the practice of forms 17 to 24 inclusive.

In studying a new piece, mark with a pencil over the more important phrases and notes the different degrees of loudness, with a comparative scale of shading from 1 to 28, using your own discretion and judgment in the matter, guided by the composer's suggestions. This dynamic analysis is in itself very valuable training. After having experimented with the smaller and simpler compositions, apply the same principles to the

larger and more difficult works. Audiences will be surprised by the results obtained.

The complete development of this principle of Rubinstein, as I have carried it on, will take a great deal of time, even when working under a skilled and trained teacher. The results that can be attained in a short time should be regarded merely as encouragement. In conclusion let us recall once more Longfellow's prophetic words:

"Give Us But Knowledge Though by Slow Degrees."

It is the writer's purpose in the future to develop pedagogically some of the other principles of Rubinstein, which made him the greatest master of his instrument in his day.

Selecting New Material for Piano Pupils

By Virginia Thomas Whitle

THE progressive music teacher finds the selecting of new material a problem. She must be familiar with the music she uses, because a great part of her success depends on her choice of this. The musical education of the pupils must be studied and kept in mind for no two students have the same tastes. Then she must choose the material to be suitable to the pupil's stage of advancement. She is able to judge a piece by looking at it. Time, rhythm, notes, pedaling, and the technical construction as well as harmony, must be taken into consideration. To meet these many different needs the teacher will seek variety in the material she uses, and must keep constantly alert to the latest publications of all kinds.

There is a danger of becoming narrow in choosing the new material, and we must guard against that. Naturally, a teacher wants to use the best she can find, and she goes to the works of the masters and well-known modern composers for it. But what if she should find a number suitable for her needs by an unknown composer? Must she refuse to consider it because Mozart did not write it? Indeed not! Since it is suitable for her work and is technically correct, it is worthy of consideration. She should study this number before giving it to the pupil and learn in what points it will be strengthening. The purpose of fresh work is to aid the pupil and the teacher should keep this in mind. The new piece should cover some technical point in which the pupil is weak.

After fully mastering the new composition, the teacher should play it over at the lesson to give the student the desired interpretation. There is much controversy over this point but I have had more success by giving the interpretation, than by trusting to the pupil to do it the piece. It is very frequently more difficult to undo the impression made by self-interpretation than to play the piece correctly once up to the pupil.

A Real Ritard

By Sarah A. Hanson

HERE is a little "trick" learned from Dean Ethelbert Grabill, former head of the Music Department of the University of South Dakota.

To get an accurate count 1 between a and b, 2 between a-b-c-d-e. Count 1 between a and b, 2 between a-b-c, 3 between c and d, 4 between d and e. The ritard will thus be absolutely gradual. This is a simple but an important point in teaching the ritard, of which an accurate one is difficult for the average pupil to achieve.

This can be applied in any tempo, of course.

a b c d e
Example: 1 1.1 1.2 1.3 1.2-3.4

A New Year With New Standards

You have already noticed new faces, new writers, new ideas, new fields, in THE ETUDE. This is only a part of a broad journalistic policy we have established, which will retain the best during the coming year and give in addition the ideas of a host of new writers and thinkers upon the art and practice of music.

Standards of Study

Most educators of the present realize that music study of any kind is beneficial to all classes of young people. Just who should undertake to become trained musicians, however, depends very considerably upon the disposition and mentality of the child. Mr. John Grolle, director of the Curtis Institute of Music, recently related in the *Evening Ledger* some of the qualifications of such students. The following is a quotation:

"What are the standards the student should be able to meet in order to guarantee to the parents that the child is worthy of the musical instruction he will spend? Observation and the experience of years in advising parents and hearing pupils have convinced me that the following are the too-often-neglected factors in ordinary music teaching:

"First, common lack of knowledge of the key signatures, of form and of analysis; second, a lack of selection of the proper teaching material; third, the music chosen for the student to study; third, the lack of development of the physical side of musical instruction; fourth, the lack of musical consciousness in the pupil in most instances—by which I mean that they do not know what they are doing; and, fifth, the lack of a correct application of fundamentals, of undeveloped rhythmic response, and of neglect of the creative possibilities of the student."

"This last is an interesting and important point, because I mean creative in an interpretative sense as well as in composition. It is often being attested by the number of pupils who show an aptitude in writing original melodies, but many of the teachers either do not appreciate this gift or do not know how to develop it."

Choosing the Wrong Instrument

"Another point to be carefully considered is that so many music students choose the wrong instrument: Thus a natural-born pianist may select—or rather his parents do it for him—the violin or the violoncello, or the reverse may be the case. Under any circumstances it happens too frequently."

No child should be compelled to study music if he does not wish to do so. Many parents insist that the child should study music simply because the parents wish it, the little student has nothing to say about the matter. This is entirely wrong and generally results in a dislike for the art on the part of the child; the parents simply use compulsion in the matter. Not every child has the same tastes and abilities of the child. Not every child should study music; many of them have a strong preference for some of the other arts, and this should be considered by the parents.

"There is great need that the community be protected against the false teachers and also against the teacher who is perfectly honest but who cannot reach the teaching standards which the profession should insist upon. Thus, many young students, themselves self-taught, begin to teach music without the slightest preparation as to pedagogic principles and many of them, too, have been poorly taught by incompetent teachers. The result of this is that unwholesome bad conditions exist in much teaching of music, with a consequent impairment of what might be a real talent in many cases."

How Beethoven Played When He Was Deaf

By Elmer Hullinger

THERE is a false tradition that Beethoven in his later years was able to play beautifully despite his deafness. This seemed to be true for a while, but the writer, who has always insisted with his pupils to achieve the best, is the greatest guide to good pianoforte playing, that he carried his investigations to the contemporaries of Beethoven. Finally a trustworthy account of his playing was found in the autobiography of a friend of Beethoven, who was not well played after he had lost his hearing. The following is translated somewhat literally from Beethoven's diary, which was written by a rehearsal at which Beethoven played *op. 10, No. 3*. He writes: "The impression was bad, since Beethoven's hearing was very first notes played the piano very poorly. It was obvious that Beethoven heard literally nothing and he was so that he had his full power of hearing. In *forte* passages he played so loud that the wires clashed and in piano passages so softly that whole groups of notes were entirely inaudible. Deafness is a terrible affliction for anyone; but for a master it is beyond comparison."



Careless Habits

I have a new pupil of fourteen years whose former teacher advised her to leave a piece before it was finished, because she was very nervous and nervous. Please advise me as to how her bad habits may be overcome.

Here is a case where you must get down to brass tacks, and introduce the pupil to the very fundamentals of correct practice. Give her material which requires careful attention to each note, and show her how to cultivate such attention. Take, for instance, one of Bach's *Two-part Inventions*. Have her play the first part for each hand separately during an entire week before attempting it with the hands together. Have her to play very slowly, counting out loud, or better still, with the metronome. The next week let her put the hands together, at first playing each measure (with the first note of the following measure) eight times. After this she may put each pair of measures together in a similar manner, and then each complete section of the piece. The whole may finally be memorized.

If she makes mistakes in her first draft of the piece, let her discover each one for herself, under your guidance, and let her draw a ring with a blue pencil around each offending note.

I should discourage her playing anything in a rapid or perfunctory manner—"trying things through"—until habits of accuracy are acquired. After all, carelessness is the root of all evil in piano playing, and it cannot be remedied before any marked advancement can be made.

Changes of Fingering

In fingering the scales which begin on black keys, should one play the lowest note of the right hand and the top note of the left hand always with the same finger? This is the question that arises on these notes regularly in the course of the scales—L, K.

I have found it more satisfactory to follow the latter procedure, although the former is prescribed in many of the textbooks. For instance, I should begin the scale of B flat in the right hand with the fourth finger, and should use the third finger on every B flat in the left hand. There are, in my opinion, two good reasons for doing so: first, because it is just as easy to use these fingers as any others; and second, because by this method we do not upset the regular habit of alternating the third and fourth fingers over the thumb, which is characteristic of all diatonic scales. In other words, avoid all unnecessary complications!

Scale Fingering

In response to my suggestion, several members of the Round Table have sent schemes for locating and fingering the scales. Miss Emma Schumacher, of Orling, Washington, says:

I have found the following rules for scale fingering the most simple for my pupils to understand and remember, also simple to execute:

RULE 1. For the right hand, in all scales beginning on the white keys (except B and F major), start with the thumb on the keynote, and put the thumb under after playing the third tone. Next, if playing two or more octaves, put the thumb under after the fourth finger is used, then after the third, and so on, alternating. In playing down the scale, put the third finger over first, then the fourth, and so on. The fingering for the left hand is the reverse of that for the right.

RULE 2. In fingering scales that begin on the black keys, place the second, third and fourth fingers of the right hand respectively on F \sharp , G \sharp and B \flat , then start playing the desired scale with the fingers directed directly over the key which is the keynote of the scale to be played, if it is one of these three. Then place the second and third fingers, respectively, over C \sharp and D \sharp , using the same means to find the fingering for the black key. Play the reverse of the scale so that the fourth finger will come on B \flat .

RULE 3. The right-hand fingering for B major follows RULE 1, but the left hand starts with the fourth finger, and plays the fourth over first, then the third, and so on. In F major, the left hand fingering follows

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

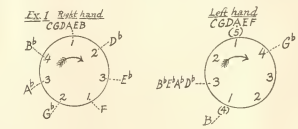
RULE 1, but the right hand starts with the thumb, which goes under the fourth finger, then under the third, and so on.

A similar system of fingering is presented by Mrs. Ethel G. Page, of Tilden, Nebraska. Here is another concise summary, sent by Miss Ethel P. Bilber, of Orange, California:

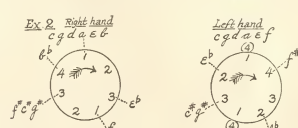
Rules for Fingering the Major Scales

- Divide the scales into two classes:
1. Those that do not use all five black keys. (The *Dons*.)
 2. Those that do use all five black keys. (The *Dos*.)
1. The *Dons*:
- a. R: H, 4th always falls on the new sharp.
 - L: H, 4th always falls on second note.
 - b: R: H, 4th always falls on B flat.
 - L: H, 4th fall on the new flat (except in F, where it falls on the second note, as in C.)
2. The *Dos*:
- In both sharp and flat scales the fourth falls on the outside keys of the group of three black keys.

Some time ago a clever teacher suggested to me the following diagram of scale fingerings, which seems even more concise than the above. A given scale begins on the finger indicated, and proceeds around the circle ad libitum, in the direction indicated by the arrow:



The above diagrams are for the major scales only. For the minors (harmonics) they may be adjusted thus:



Concert Players

1. What are the distinguishing qualities of a virtuoso pianist or organist? Have you read that Mendelssohn performed quite masterfully on both the piano and the organ, yet he was not regarded as a virtuoso of either instrument?
2. What does the term *Concert* signify, e. g., *Concert Soliste*, *Concert pianiste*—B. D. A.

The term *virtuoso* is ordinarily applied to an expert performer on an instrument, who devotes his attention primarily to concert work. Inasmuch as his most conspicuous quality is an extraordinary command over the technique of his instrument, the virtuoso always incurs the danger of becoming a mere "show" performer, who resorts to all kinds of fancy tricks to astonish his audiences. In the middle nineteenth century, for instance, we find virtuosi accounted by peculiarities of fingerings, flowing locks, rolling eyes and eccentric gestures. Paganini, the wizard violinist, is perhaps the most notable example of this class. Liszt, with his magnetic personality and prodigious pianism, was the most famous piano virtuoso, although his later work was less popular. Chopin, Schumann and Brahms, on the other hand, were ranked as a creative musician overhauling his virtuosity as performer.

2. The term *concert player* is not far different from virtuoso, since it means one who makes a profession of performing on the concert stage. But it has a more general significance, for while a virtuoso is a concert player, a concert player is not necessarily a virtuoso. One may be an excellent pianist, for instance, and yet give much pleasure to the public by his playing, and yet may not aspire to the soaring heights of the virtuoso.

Materials for Grade IV

I have two pupils who will soon finish Mathews' Book Three, Graded Studies. It is time to start Book Three, Mendelssohn's *Songs Without Words* and the simpler Haydn Sonatas. What material should be added to this grade? Bach's *Two and Three-part Inventions* would be too difficult, would they not?

Some of the simpler *Songs Without Words* could be given in the grade you mention, such as the *Gondola Song*, Nos. 6 and 13, and *Confidence*, No. 4. Of Bach's *Two-part Inventions*, I should give first Nos. 1, 8 and 9. These may well be preceded, however, by some of the *Little Preludes and Fugues*. Leave the *Three-part Inventions* for a later grade.

As to sonatas, the first may be selected from the Sonatina Album, edited by Köhler. Within the fourth grade come the following by the classic composers:

Haydn: *Sonata in G Major*, No. 1.
Mozart: *Sonata in C Major*, No. 1.
Beethoven: *Sonata in G Major*, Op. 49, No. 2.

Sight-Reading

I am deficient in sight-reading. Would you suggest some rule or course that would help?—M. D.

Pianists are proverbially poor sight-readers, because they have things altogether too much their own way. Practicing by one's self, it is possible to commit any musical signs one likes, without disastrous consequences—to linger over certain notes, to hurry over others, to tamper along to one's heart's content. But if a violinist took similar liberties in an orchestra, he would promptly provoke the anathemas of the conductor and, if he persisted in wrong ways, would soon find himself out of a job.

So to become a good sight-reader, first of all do ensemble work. Get some friend to play duets with you regularly, and acquire the habit of observing strict time to the exclusion of everything. Read a quartet, a quintet, a sextet, a septet, with three friends, and hold weekly meetings in some place where two pianos are available, practicing under a teacher's supervision, if possible. There is a considerable amount of music written for this combination; and when it fails, you may double up the parts of a duet.

If you cannot arrange for such practice as I have outlined, constitute yourself your own conductor, and read music in strict time, sometimes with the metronome, and make some collection well within your ability, such as the *Sonatina Album*, edited by Köhler, and read an assignment from it several times each day, reading a new passage at each practice period. Remember that the observation of strict time is the indispensable of sight-reading, and make this your guiding principle.

Putting the Hands Together

When a student is prepared to play with the hands together, should one teach him to glance from a note on the bass clef to the corresponding note on the treble clef, or vice versa?

Assuming that it is always well to build the foundation before the superstructure, I should advocate the former method. The lower part is often neglected in the enthusiasm of the student's desire to get on against such neglect by giving this lower part the priority of attention.

Let the beginner, then, first read the part for each hand by itself, until he is able to play the notes with tolerable ease. Next, let him read the notes from a first note in the left hand, and let him place the proper finger on the key. After finding the right-hand note in the same way, let him sound the two notes directly together. The second note is similarly found and sounded, and so on through the exercise.

MUSIC OR LAW?

ROBERT SCHUMANN's mother wished her son to be a lawyer. Robert thought otherwise, yet proved himself a good advocate in pleading his own case in a letter written her from Heidelberg, 1830. This excerpt is from a volume of his letters edited by Karl Storck. After dealing fairly with her concern for his welfare, but not failing to remind her of his father's plan: "Remember how my father's clear-sighted intelligence desired me at that early age for art or music!—he compares music and law."

"Let me draw you a parallel, and for the present leave everything to Wieck (his teacher); you have every reason to trust him."

"The sign-post pointing toward art, says, 'If you are diligent you can reach your goal in three years.' Law says, 'In three years you may, perhaps, be an *arrestet* earning *dreissig groschen* a year.' Art contends, 'I can free as air, and the whole world is my haven.' Law says, with a shrug, 'My practice involves constant subordination at every step of the way, and impecunious dress.' Art goes on to say, 'Where I am there is beauty; I rule the heart, whose emotions I have called into being; I am unshackled and infinite; I compose and am immortal.' etc. Law says, sternly, 'I have nothing to offer you but musty decrees, village squabbles, with but rusty ducats, and the most exceptional luck, the exciting mystery.' I cannot consider editing new Pandects, etc."

"I will not turn the conversation on to baser considerations, such as the comparative lucrativeness of the two professions, since the answer is self-evident."

"Dearest mother, I can only give you a slight and fleeting sketch of all that I have thought out so thoroughly. I wish you were with me and could read my thoughts. I know you would say, 'Enter on your career with courage, diligence and confidence, and you will not fail.' Give me your hands, dear people, and let me go my way. I assure you we have no other reason for the future more cheerfully now than we did before."

THE OBLIGING DR. MENDELSSOHN

In his *Poems from an Unwritten Diary*, Sir Charles Villiers Stanford gives a charming glimpse of Mendelssohn as a practical joker.

"When *Eljoh* was produced at Birmingham in 1846," he says, "my father accompanied Joseph Robinson to the rehearsal and made the first performance. They both had good friends with Mendelssohn, whom Robinson had previously met in London, and he extemporized for them on the new organ after the rehearsal, and joined in a very Irish supper-party at the 'Woolpack' Inn, where the fun was fast and furious and Mendelssohn as full of fun as any Hibernian. His impressions of the *Adagio* were very slow. There was an entire absence of sentimentality. My father told me that the composer's conducting of the *Midsummer Night's Dream Overture* was so rapid that it seemed to be whirling cream!"

"After the first rehearsal of *Eljoh*, the obstet came up with a long face and said, 'I've never unkind of you, Dr. Mendelssohn, to have forgotten the obloose much.'"

"I will put it right for you," said Mendelssohn, "give me your pen." He appeared at the long C where the boy sings. There is nothing, holding the pause for so long a time at performance that Cooke was nearly blind in the face. I will possess a thumbnail sketch of Cooke blowing this. The sketch was drawn by himself at the rehearsal."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

STUDIO TEA

"But why should I study musical history?" asked the young man with the flowing hair, the flowing tie, and the long tapering fingers which had just strangled a Liszt Rhapsody. "Why should I?"

Balancing a tea cup on one of his knee makes it impossible to tear one's hair; it remained, therefore, to consider the question calmly. A person who knows nothing of musical history (and therewith, of course, harmony, counterpoint, musical form and technique) can only look backward. He cannot begin with Haydn and climb slowly up the five long centuries of polyphony until the pinnacles of Lassus and Palestrina are safely reached; I beyond them for a century to Bach and Handel. He can observe (and play) a dominant to tonic cadence in a seventeenth century dance-time without his mind leaping onward to the dance-suite of Bach, the sonatas of Haydn and Mozart and early Beethoven, and on to the Beethoven of Op. 109, 101, 111. He can get no thrill whatever out of Monteverdi's reckless abandonment of the law of tonality."

WHEN RUBINSTEIN WAS SHY

One does not suspect the loquacious Rubinstein of having suffered from what is nowadays known as an "inferiority complex"; but apparently he did on the occasion of his famous debut to Leschetizky, according to the Comptessine Adele Potocka.

"When Rubinstein gave his Cycles at Vienna in 1894," she says in her book *Theodore Leschetizky*, "a number of students had been unable to procure tickets; the house having been sold out long before the day of the concert. Leschetizky was grieved that his pupils should be deprived of so great an opportunity, and mentioned the circumstance to Rubinstein, who generously offered to give a private concert for their benefit. The afternoon of the 15th of April was fixed upon, and elaborate preparations were made at the villa on Karl Ludwigstrasse. As I look back a charming picture presents itself: the large drawing-room decorated with flowers, the grand piano covered with wreaths, the young people gaily dressed in light colors, carrying bouquets loosely tied with white ribbons, and filled with joyous eagerness to meet the hero of their chosen instrument. Mr. Albert Guttmann, Rosenthal, Grenzfeld, Schuett, and other artists, besides a few other intimates were also present."

SCHUMANN'S VISIT

An amusing story is told of a visit of Robert Schumann to Edvard Grieg, the noted theorist and conductor. He appeared at Dorn's house one day, nodded to his friend and sat down opposite him without a word. Dorn attempted to bring him out with some entertaining remarks; but Schumann, who remained silent, although he laughed at Dorn's jokes, did not speak.

Soon Dorn got into the Schumann spirit and sat down to keep the silence. After some time Schumann arose with a smile and said: "If you come to Cologne, be sure to call upon me." "Certainly," answered Dorn; "and you come here and we can have some more silences." Schumann blushed, laughed and retreated. This was one of the more or less greivous harbingers of Schumann's coming mental collapse.

THE ETUDE

PADEREWSKI ON RHYTHM

"On the very important and much-disputed question of Tempo Rubato, Mr. Paderewski has kindly written the following in English for this volume," says Henry T. Finck in *Success in Music*. We include here a brief selection from a brilliant essay.

"Rhythm is the pulse of music. Rhythm marks the beating of its heart, proves its vitality, asserts its very existence."

"Rhythm is order. But this order in music cannot progress with the cosmic regularity of a planet, nor with the automatic unity of a clock. It reflects life, organic, human life, with all its attributes, emotions, to rapture and depression, and therefore, it is subject to change. There is in music no absolute rate of movement. The tempo, as we usually call it, depends on physiological and physical conditions. It is influenced by interior or exterior temperature, by surroundings, instruments, moods."

"There is no absolute rhythm. In the course of a dramatic development of a musical composition, the initial themes change their character, consequently rhythm changes also, and in conformity with that character, it has to be energetic or languishing, crisp or elastic, steady or capricious. Rhythm is life."

"To be content with a mechanical interpretation, yet obedient to the initial tempo, true to the metronome, means about as much as being sentimental in engineering. Mechanical execution and emotion are incompatible. To play Chopin, to play nocturne with rhythmic rigidity and pliancy for the indicated rate of movement would be as intolerably monotonous, as a boardedly pedantic recitation of Gray's Elegy to the beating of a metronome."

"And that's all that matters to music—'All that ever will matter, perhaps—to you.'"

Thus the matter was amicably settled over a cup of studio tea.

GRAND OPERA, MOZART AND QUOITS

Has Barisani, physician, and son of the physician to the Archbishop of Salzburg, lived a little longer, Mozart might have lived longer also. The Barisani were friends of the Mozarts, and the two men were fond of each other. The younger Barisani became chief physician of the general hospital in Vienna, and according to Otto Jahn, gave the young composer some excellent hygienic advice, especially with regard to his work.

"Barisani, seeing the impossibility of altogether weaning Mozart from the habit of composing far into the night, and very often as he lay in bed in the morning," endeavored to avert the evil consequences in another way. He recommended him not to sit long at the clavichord, but at all events to compose standing, and to take as much bodily exercise as he could. His love of a regular life, the doctor a welcome pretext for turning this motive into a regular one: Mozart was equally fond of bowls, and he was the more ready to follow the doctor's directions with regard to his games, since he did not interfere with his intellectual activity. It happened one day in Prague that Mozart, while he was playing billiards, when he was asked to play with him, went into a book which he had with him. It appeared afterwards that he had been occupied with the first quintet of the *Zauberflöte* (Magic Flute). When he was writing down the scene of the *Don Giovanni* in Dusche's garden, he took part at the same time in a game of quots; he stood when his turn came around, and sat down again to his writing after he had thrown."

Thus casually, over a game of quots, one of the world's greatest operatic masterpieces was written!

THE ETUDE



A clever paragrapher on a New York paper some time ago showed me a parody upon "America" which he said he was afraid to print. It was:

My Country, 'tis of Thee,
Sweet Soil of Trickery,
O Thee I sing,
I get stung every day,
Fakers think I'm a Jay,
Robbing me every way,
Poor little thing.

Of course every one who knows anything at all about America knows that the vast majority of our people are about the staunchest lot of hard-working citizens on earth. Nowhere is the Golden Rule more admired than in America. It is just this trusting attitude and also our enormous absorption in business that make it possible for a "raid" of shysters, swindlers, fakers, charlatans and frauds to practice upon the American people.

Fake oil wells, fake mines, fake automobile stock, fake every kind of stock, fake schools, fake degrees, all thrive upon a certain snarl and trusting section of the American public and give us a dual reputation abroad. No wonder that the on-looker thinks of us as a nation full "sucker" and full plunderer. The truth is that the great majority is unaffected either way. There are, however, enough blatant instances of the cheated and the cheaters to provide rich provender for the press. It is well for the readers of THE ETUDE to keep their musical friends informed upon the dangers of the musical charlatans for the protection of the responsible and able body of thousands of literally trained American teachers.

The Monstrous Song Poem Swindle

Our government is fighting these frauds vigilantly all the time, but as long as there are suckers in the sea there will be fishers for the suckers. For years I have watched the campaign in THE ETUDE to suppress the Song Poem Fraud through which literally millions of dollars have been mulcted from the American people. But there are other frauds in music equally bad. What about the fraud teachers? The musical fakery? The charlatans? I asked Dr. George W. Charwick, Director of the New England Conservatory, for his idea of the greatest fraud in music. He did not care to discuss the question, but presented the query:

"Is it honest to attempt to teach more music to students than they want to learn?" The question is meritorious and deserves consideration. Everybody knows of the nondescript teacher who coaxes pupils to study long after the pupils have reached the frontiers of their own knowledge in another way. He recommends him not to sit long at the clavichord, but at all events to compose standing, and to take as much bodily exercise as he could. His love of a regular life, the doctor a welcome pretext for turning this motive into a regular one: Mozart was equally fond of bowls, and he was the more ready to follow the doctor's directions with regard to his games, since he did not interfere with his intellectual activity. It happened one day in Prague that Mozart, while he was playing billiards, when he was asked to play with him, went into a book which he had with him. It appeared afterwards that he had been occupied with the first quintet of the *Zauberflöte* (Magic Flute). When he was writing down the scene of the *Don Giovanni* in Dusche's garden, he took part at the same time in a game of quots; he stood when his turn came around, and sat down again to his writing after he had thrown."

Possibly the worst of all current musical frauds have to do with some of the methods being employed to teach the voice by mail. The voice, of all instruments, is the one which must be taught in person. The reason is perfectly plain. When you go to a piano teacher, or a violin teacher, you are not asked to start in and learn the art of building your instrument. The instrument is before you complete in every way. With the voice, however, the student, by mail, can do this only by the most intelligent and concentrated power of listening to every little shade of tone-color. One might as well ask a Millet to paint the Angelus by mail as ask Lemoine to make a Serenade by mail. It simply cannot be done. Yet there are thousands who have paid from five to one hundred dollars for mail order courses in voice training. In one instance the writer saw a signed certificate

Combating the Musical Charlatan

By MARTIN VAN METER

With Letters from Some Well-Known Musical People

of proficiency from one of the most notorious of these courses, mailed to a man over seventy years of age, who had only a very ordinary voice and who had never taken the course at all, but merely made an inquiry as to its possibilities.

We do not deny that many singers are self-taught. But that is a very different thing—the singers have had remarkable aural capacity, and by means of very broad and wide reading and a great deal of listening to concerts, opera and to phonograph records, they have developed the teaching powers in themselves. Such a one is Galli-Curci; but she is one in a million. Galli-Curci has something far more than voice. She has a remarkable mind in that she was able to make a vocal course for herself. Every vocalist virtually requires a slightly different method from that employed in teaching singing to any other singer. It is this that makes the teaching of singing an art; and it is this which makes any sort of correspondence lessons in singing a joke to all vocal teachers who know.

How Voice Fakers Survive

Yet these voice fakers survive. By means of cleverly written advertising they infer that the systems have the endorsement of people of authority. The writer knew of one correspondence system in which the manager has very ingeniously made quotations from articles in THE ETUDE so interspersed in the advertising as to make it appear that THE ETUDE endorsed the system. There was no real endorsement by THE ETUDE, which I understand had refused the advertising of that particular correspondence school.

The late John C. Freund, proprietor of *Musical American* and *Music Trades*, shortly before his death sent the following letter to the writer in response to an inquiry about his attitude on frauds and charlatans.



"The music frauds that I have met in my half a century of experience as the editor of musical papers have been of all kinds, creeds and nationalities. They were of both sexes. The worst were to be found among the voice specialists; and they were all the more dangerous because, having discovered what they believed to be the only road to vocal salvation, they were wholly sincere or at least had finally got to believe the faith that they were preaching."

"One of the worst cases that came to my notice was that of a man who had been a scene shifter in an opera house in Germany—Munich or Dresden, I forget which. Having had trouble with a lady member of the ballet, he fled his country and arrived here under a changed name. After some time he managed to secure a position in the chorus of Hammerstein's Opera Company, then at the Manhattan."

"Finding the work hard and the remuneration small, he resolved to set up as an operatic coach. So he again changed his name and started in gloriously. Being a rather good looking fellow with plenty of gall, he soon had a class of young women of more or less talent (generally less) who were ambitious of operatic fame. He could play the piano a bit, and as he could talk about operatic life, he imposed upon his victims who thoroughly believed in him."

"Finding that one of his pupils was the daughter of a very wealthy business man, he so flattered her with her prospect of success, that he finally got her to the point where he made her believe that through his acquaintance with Gatti-Casazza he could get her into the Metropolitan Opera Company, but it would take money."

"She went home and told her father who was delighted with the progress she was making and, like all American business men, was very glad to dispose of the matter with a check. After a little negotiation, papa signed his name to a check for five thousand dollars, which was handed over to the enterprising vocal teacher who, having collected a few more checks and, of course, failing to materialize with regard to the management at the Metropolitan (for it is scarcely necessary to state Mr. Gatti-Casazza never even heard of him much less saw him) suddenly disappeared and transferred his operations to a western city. I have heard, however, that like the cat he came back."

"Another case of a similar character was that of a lady, a vocal teacher, of ample proportions, who always claimed that she was the greatest artist abroad and had their names at her tongue's end. On the walls, she had various autographed portraits, letters, all of which she had picked up at the sale of an artist's effects, who had died in this city. The humor of the situation is afforded by the fact that she had never left the shores of the United States, one of the reasons being that she lacked the money; the other that she was horribly afraid of being sick."

"Similar instances could be quoted; but, after all, such people do not do much harm except that they add not a grain to the gullible student, which, of course, cannot be fully true."

"We now come to a class of frauds that are far more dangerous, because they not only take the money that many of the students or their friends are ready to give them, but they also ruin them. They are the more difficult to get rid of, not alone because they are really sincere with regard to the particular method that each one has, but again because in certain departments, they are really competent."

"I knew of a man some years ago who was a good musician and a fine fellow in his way. He was a splendid conductor, but he had no

knowledge of vocal training. As an opera coach he would have done well; but, undertaking to train voices from the start, what he did was to produce a number of poor ones in a wholly sincere effort to make them ready for the operatic stage. He was in no sense a fraud, but he did do a lot of harm; and there are many others on the same line; that is to say, men and women who are capable in some particular line of work, but who, in undertaking to do what they are not capable of doing, do a great deal of harm and yet are wholly sincere and never realize the damage that they do. To my thinking, this class is really more dangerous to the student than the frauds who allow the students to sing a few songs, or sing or vocalize to the accompaniment of a piano and let it go at that.

"There is another class of vocal teachers, also sincere, who are very harmful because their judgment is not good and who yet undertake to change a person's natural singing voice. These are the good people who sing a voice up, as they call it, or sing it down. They would transform a fine mezzo into a high soprano. They may add a few high notes of a cold, metallic character; but in doing so they spoil the beautiful quality of the mezzo.

"There are those who take a fine baritone and transfer him into a tenor, or perhaps change their minds and conclude that he really is a bass and sing him down.

"There are plenty such. The woods are full of them. Curious, isn't it, that, with so many able, conscientious and also successful teachers, the students can be misled. The trouble with the really good teachers is they are so conscious of their ability and their good faith that many of them do not think it necessary to advertise. Indeed, they think it rather below their dignity to do so. This lets the frauds in, who, knowing the power of publicity, get busy."

One well-known editor and critic was approached for his opinion upon the subject of Charlatans. This he gave as follows with the understanding that his name be withheld.

The Charlatan Names Himself

"It is easy to do a person a 'charlatan.' It may be that the term is deserved. In a way the charlatan contributes to the naming of himself."

"Such is the case with the teacher who is the subject of this writing. The common understanding of the term is that he is a person who makes unwarranted or extravagant pretensions to skill or knowledge along a certain line. The man must back up the claims he makes by actual performance, if he is to be accepted by the discriminating public.

"Some time ago the attention of musicians was aroused by advertisements which guaranteed to prepare persons for work in musical comedy and opera in a certain number of lessons. The advertiser had discovered a new method, and he was right about desired results quickly, an intensive method."

"In a way this man was clever. He did not promise to teach students to sing but to prepare them for a certain line of work. But he did claim that he could increase the compass of the voice and the power as well. No statement was made as to voice-quality."

"Observation—provoked by curiosity, it must be admitted—made clear that the method (and there were many of them) did not sing. A great number of observations and listenings failed to disclose even one who actually sang a melodic phrase. All the sounds were successions of tones at different pitches, of the exercise type, high, low, medium, but mostly in the upper and extreme upper part of the voice, as if baritones were to be transformed into tenors.

"The sounds were strange in character, and varied. One class of sounds was much like the growling of a cat, at the extreme upper pitch of the voice. (This has been called the 'cat method' by some.) Another tone quality was like the barking of a dog, the 'how-wow' method. A third was in the lower part of the voice, practically a grunt, as if Mr. Porker were busy. And strangest of all was a thin, squeaky tone, much like that of a chick afflicted with that trouble known as the 'pip.'

"The writer of this article does not class the man as a charlatan because he has a different 'method' from any one else, but because he has made claims which he has not backed up. In two years, so far as is known, not a singer has come out of his studio, but he has attracted pupils."

"An analysis of the quality of the work of the students, so far as can be judged from hearing outside the studio walls, indicates that the teacher believed that to deliver a passage dramatically one must use the voice as it would be used in actual speech. Hence

if anger expressed in speech causes a certain adjustment of the vocal organs that same adjustment should be used to deliver a passage on musical pitch. Other emotions are to be delivered through melodic passages as if they were spoken. The various sounds heard were intended to give the voice flexibility and wider range."

"If the public cares to hear vocal artists trained in this method it is their privilege to pay for the hearing. But a bunch of tyro Willies will be no likely ones to dispel the real singing artists of the day. Meanwhile the probability is that most or all of these voices will be irreparably injured for true singing."

"How difficult it is to determine who is and who is not a charlatan in music is shown by the following excellent article by Harriett Brower, well known to readers of THE ETUDE."

"During a long experience in the profession I have seen many so-called charlatans—freaks, some of them. They are people who present the subject at so many angles that I think my picture must be a composite one."

"The dictionary defines the word charlatan as a pretender or quack. In music, then, it doubtless means one who pretends to know something and doesn't."

"But the subject is not so easily disposed of. The deeper one dives into it the more difficult it appears. Your neighbor may be teaching music by a totally new method from the one you employ; you may have no fault to find with his; you may say he is utterly wrong, out of date, absurd. Still, if he is sincere, doing the best he knows how, he can be called a charlatan? There was a time when Wagner was belabored by various critics as the greatest charlatan on earth, in music. The next generation lauded him to the skies."

"As a first glimpse, the charlatan is seen in his studio, to be found in a prominent office building. It is broad and bright, his windows are darkened; a dim blue mysterious light pervades the room. He appears in long dressing robe and fanciful slippers; his jet black hair and whiskers face up to the exotic impression. A new pupil after playing for him, fled in terror and disgust."

"A second angle. In my girlfriend a professor came to see a friend of mine, a pianist, who was to be paid a hundred dollars) to give him a lesson. He was the key to piano technique, interpretation and all the rest of it, in ten lessons. He tried to induce my father to take a lesson with him, but without success. A girl friend of some talent took the matter was discussed by our elders, who decided the girl played no better after than before taking the 'wonder' lesson. She had been through. So the professor was branded as a charlatan, and disappeared from the scene. Still he might have been in earnest, and might have had excellent ideas, though if this were the case, they must have been above the heads of his patrons."

Beethoven as a Remedy

"Still another. I have heard of a professor with a high sounding name—ending in *-ski*—who after diagnosis of the new pupil always prescribed Beethoven's Sonatas. Had the name or weak fingers? Beethoven's Sonatas? Or stiff wrists? Beethoven's Sonatas. Was she afflicted with any or all of the sins of the pianistic decalogue. Would it be safe to call this man a charlatan? I know of piano teachers who give scales as the first lesson. Others there are who never bother themselves or their pupils with the subject. Some teachers never explain how to practice, but mostly in the way of understanding the music. They merely tell the student to go home and practice harder. All these are the pretender at different angles of his appearing."

"The art of teaching music is apt to be hot headed and expressed itself rashly. For instance, I have known of meetings called to discuss the standardizing of music teachers, when the debate would grow so heated that one party or the other would call the opposite side all charlatans. Or, to put it bluntly, whoever disagrees with me is a charlatan, pretender and fraud."

"Now who is wise enough to judge? The man you brand 'as a charlatan' may have wisdom above yours. In the long run, however, if he is really a pretender and knows nothing, he will be found out."

"There is probably nothing more unintelligently used in connection with the pianoforte than the left pedal."

"As a matter of fact, the car has a much more important function in musical memory than the brain, and that reason the visualizing of music hinders rather than helps the mind in memorizing."

—FRANK LA FORGE.

Long Live "Haydn"

By Mark Cummings, Jr.

Every once in a while some one tries to explain just what is meant when we in America are accused of a lack of "musical atmosphere." It is hard to explain. America is spending more money for music than almost any country in the world has ever dreamt of spending. Our concerts and conservatories are over-crowded. Our musical journals, our radio systems and our great talking machine factories are disseminating more music than has ever been distributed before. Why, then, has any critic the audacity to say that we do not have a musical atmosphere?

Possibly it may be because we do not venerate music with that unreserved sincerity that has marked some of the people of Europe. Take the great reception given in Vienna, to Haydn, on the occasion of his seventy-sixth birthday. A gala performance of "The Creation" was given. Haydn was brought to the door by the crowded hall by the coa 1 of Prinz Esterhazy. Members of the high nobility stood at the threshold. There also was Haydn's pupil, Beethoven. The aged composer was lifted from the carriage and placed in an arm chair. This was raised on high by the citizens and he was carried into the hall with the acclaim which might have been given to a Roman Emperor. The public shouted, "Long Live Haydn!" and the old master was overcome with emotion expressed in tears.

The Musical Scale Intervals

By F. P. Leitch

By experiment the people of different nations have found that in order to have harmonic music the succession of musical intervals must take place by step, not transition. "The particular succession by which a composition advances from one note to its octave is called a musical scale." This note is usually the first I wish to treat in this article. We shall endeavor to show how it is made up and the relations of the various tones to each other.

Many intervals have their specific names according to their ratio. We shall have the scale 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 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lyrical nature—and carried out right through the piece, though sometimes with slight episodic matter, for the sake of variety. The *Prelude* is also frequently met with in the first number of a *Suite* of short pieces in various forms.

The Chopin Preludes are, on the other hand, almost entirely lyrical, though at times they have a dramatic significance, as in the famous No. 16 in B flat minor and No. 24 in D minor. The unity of each little piece is, however, maintained in almost every case by the continuity of the figures of the accompaniment to the melody, whatever variety may occur in the latter. In a few cases (as in Nos. 7 and 20 and the very beautiful No. 17) they are just beautiful melodies with a simple harmonic accompaniment to support them. In the *Prelude in D flat*, the sense of unity is brought about by the almost incessant reiteration of the eighth-note in the accompaniment, and this is a striking instance of the "intentional monotony" in rhythm referred to above. It gives an atmosphere and character to the piece which nothing else could have done. It is probably this particular effect which has led to its being christened the "rain-drop" *Prelude*; really rather a sentimental and unnecessary effort of the imagination!

Perfection With Simplicity

The little work is built up in the most simple way, but with a perfection which so often goes hand-in-hand with simplicity. The form is that of a lyrical song: i.e., (1) a first verse or section; (2) a varied middle section in the tonic (enharmonic) minor; (3) return to a curtailed version of the 1st section, with a short *Coda* of eight bars. The structure is as simple as the form itself and may be analyzed as follows:

A (I) The Theme of eight measures, which consists of the first four measures repeated.

A (II) A second part of above Theme, also consisting of eight measures with a prolongation of three measures leading to a repetition of A (I), with ending slightly altered, so as to bring the cadence to a close at the entry of the Middle Section, B (I), in C sharp minor.

B (I) A Theme of eight measures repeated, but with a change in the last four measures to the relative major key of E. These sixteen measures are then repeated in their entirety.

B (II) A second part of above Theme, likewise of eight measures repeated, but—similarly to B (I), with a change in the last four measures of the repetition.

C. Return to the first Subject, breaking off after the sixth measure, where commences D. The *Coda* of eight measures.

Predominating Points of Interest

The two predominant points of interest in this little piece are: (1) That it hardly ever leaves the tonic key (major or minor) in which it is written, with a momentary exception of four measures here and there to the most closely-related keys. (2) The almost incessant reiteration of the eighth-note in the accompaniment, already referred to above as an example of "intentional monotony" in rhythm. (3) That while these two points would seem to engender dullness and monotony, there is a continual feeling of freshness and emotional interest. How this is done is a study in itself for the student, and one which he can follow out in detail to great advantage. For instance, observe at the third measure of A (II) the modulation to A flat minor, and how, four measures later, by the simplest means this is brought to a tone higher to B flat minor, giving an almost entirely different tonal color to the same melody. The prolongation of A (II) by three measures, before the return to A (I), is one of those devices, here so entirely spontaneous, which break up the mechanical squareness of design so effectively. The two eight-measure sections of B (I) should be carefully compared, in order to appreciate the full value of the change to the relative major (E) at the thirteenth measure; with the gradual crescendo in the five preceding measures, this E major chord produces an almost triumphant effect as if releasing the soul from its mood of gloom and foreboding. B (II), with its no-*more* of resignation, leads us back gradually into less troubled waters. The chords at measures 4 and 12 in this section should be carefully compared, for such changes as these produce an emotional significance which would be entirely lacking were the chord at 12 to be a mere repetition of the previous harmony. At D, the *Coda*, the two unaccompanied measures come as a relief and add much to the effect

of the once-more returning iteration of the eighth-note accompaniment which dies away only on the ending of the melody itself six measures later.

Poetical Effects

Regarding the performance, there are a number of small points which, quite apart from the "singing" of the melody, go to increase the poetical effect of the interpretation. The very fact of the continuous reiteration of the eighth-note (usually the *dominant* of the key) in the left hand makes it very necessary that this should not be mechanical. It should have the effect of some subdued force underlying the calm of the melody and should be graduated accordingly, having an individual

sense of climax attained. At B (II) there is a feeling of tender resignation and except for the repeated note this should be played very *legato* in both hands. At the ninth measure, commencing *p* the feeling of this should be intensified by a fuller tone in the *crescendo* with a slightly-hesitating stress on the chord as (1) A slight manner in the measure before C brings the return of the first subject, which is interrupted in its repetition by the short *Coda*. This is a very simple melodic perforation, held together once again by the repeated note in the accompaniment.

Thus ends this little piece which, apart from its musical beauty, is about as perfect in its miniature form as it is possible for such a thing to be.

Self-Test Questions on Miss Goodson's Article

1. What two great Musical Romantics were born in 1809 and 1810?
2. What is the secret of the fascination of Chopin's music?
3. How would you define "Prelude," as used in naming these works of Chopin?
4. Outline the form of the "Prelude in D-flat."
5. What are the predominating points of interest in this piece?

Other Master Lessons, which have previously been published in THE ETUDE, include:

CHOPIN, *Polonaise*, Op. 26, No. 1, Grades 6-7. Analytical Printed Lesson, by Alberto Jones.

CHOPIN, *Waltz in C Sharp Minor*, Grade 6. Analytical Printed Lesson, by Edwin Hughes.

CHOPIN, *Impromptu*, Op. 29, Grade 7. Analytical Printed Lesson, by S. Stojowski.

MEYERBESONIN, *Spinning Song*, Grades 5-6. Analytical Printed Lesson, by S. Stojowski.

MEYERBESONIN, *Scherzo*, Op. 16, Grade 5. Analytical Printed Lesson, by Edwin Hughes.

MEYERBESONIN, *Rondo Capriccioso*, Grades 6-7. Analytical Printed Lesson, by Katharine Goodson.

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SCHUMANN, *Nachtstück*, Opus 23, Grade 6. Analytical Printed Lesson, by S. Stojowski.

SCHUBERT-LIST, *Serenade*, Grade 7. Analytical Printed Lesson, by Katharine Goodson.

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SCHUBERT, *Moment Musical*, Op. 94, No. 3, Grade 5. Analytical Printed Lesson, by S. Stojowski.

MOZART, *Fantasia in D Minor*, Grade 5-6. Analytical Printed Lesson, by John Orth.

RUSSWYCK, *Rococo*, Op. 30, No. 1, Grade 5. Analytical Printed Lesson, by S. Stojowski.

GRIGI, *Bridal Procession*, Grade 5. Analytical Printed Lesson, by Percy Grainger.

MACDOWELL, *Witches' Dance*, Grades 6-7. Analytical Printed Lesson, by Mrs. Edward MacDowell.

We would like an expression of opinion from our readers upon this "Master Lessons Series." How valuable have you found them in your work? What pieces would you like to have added to the series? Which of all the lessons has helped you most?



KATHARINE GOODSON



Ex. 1

uality of its own. In measures 2 and 6 especially, on beat 2 and 3, the progression

from A flat to B flat should be given some significance. Before the B flat is struck the pedal should be raised and put down again only on striking the fourth beat of the measure. The melody, while of an indefinable plasticity, should be played without any sentimentality. Opening, there may be a slightly increased fullness of tone at the ninth measure, and this should be varied again four measures later on the repetition of the phrase. At A (II) the indistinct line in the right hand, at B (I), is to indicate that the repeated notes are to be gently pressed down in their succession as opposed to being struck—and this applies throughout this section. In greater or lesser degree, the music is *f* or *p*. The *crescendo* at the eighth measure must be very gradual and should only increase to *f* (not *ff* as marked) at the thirteenth measure. The effect of the *f* should be reserved for the repetition which follows immediately. In this way monotony is avoided and

THE ETUDE

See opposite page for a Master Lesson by Katharine Goodson.

Sostenuto M.M. ♩ = 88

PRELUDE

FR. CHOPIN, Op. 28, No. 15

A I

A II

B I

suave voce

cresc.

cresc.

ff

cresc.

B II

f dim.

dim.

C

p

smorzando

slentando

pp riten.

VOICES AT EVEN FOR THE LEFT HAND ALONE

RICH. KRENTZLIN, Op. 105, No. 2

Exemplifying the possibilities of the left hand alone. Beautifully made and a good study piece. Grade 4.

Lento espressivo M.M. =

p

cresc.

mf

p

cresc.

mf

f

cresc. molto

f

Lento

p

dim. e rit.

cresc.

mf

sfz

f

sfz

dim. e rit.

a tempo

p

rit.

pp

* The melody is to be played as *legato* as possible, and brought out strongly above the accompaniment. The Pedal markings must be observed strictly.
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THE ARKANSAS TRAVELER

OLD AMERICAN FIDDLE-TUNE

CONCERT PARAPHRASE

THE ETUDE

A favorite old tune in a brilliant transcription; Play with humor, and in a crisply accentuated manner. Grade 5. HARL MC DONALD

Allegro con brio M.M. ♩ = 126

This page contains musical notation for a piano piece, likely from a 20th-century repertoire. The notation is arranged in systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The piece includes various dynamic markings and performance instructions:

- System 1:** Starts with *pp non legato*. The melody is in the treble staff, and the bass staff provides harmonic support.
- System 2:** Marked *p poco a poco cresc.*. The melody continues in the treble staff.
- System 3:** Marked *mf subito pp legato*. The melody is in the treble staff, and the bass staff has a more active role.
- System 4:** Includes the instruction *l.h. top notes well accented.*. The melody is in the treble staff, and the bass staff has a more active role.
- System 5:** Marked *f*. The melody is in the treble staff, and the bass staff has a more active role.
- System 6:** Marked *sf* and *p*. The melody is in the treble staff, and the bass staff has a more active role.
- System 7:** Marked *f* and *mp*. The melody is in the treble staff, and the bass staff has a more active role.
- System 8:** Marked *ff*. The melody is in the treble staff, and the bass staff has a more active role.

The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a final chord in the treble staff.

THE ETUDE

THE ETUDE

ff *pp* *p sempre staccato* *molto cresc.*

Start Glissando on any note.

ff *ff boisterously* *senza Ped.* *secco* *ff*

MILITARY ATTACK

PRIMO

GEORG EGGELENG, Op. 245

Allegro non troppo con bravura

M.M. ♩ = 108

Musical score for the Primo part of "Military Attack". The score is written for piano and violin. It begins with the tempo marking "Allegro non troppo con bravura" and a metronome marking of 108. The music is in 2/4 time. The score includes various dynamics such as *mf*, *ff*, *p*, *f*, and *cresc.*, as well as articulation marks like accents. Performance instructions include "Allegro", "Tempo I.", "Vivace", "Fino", "legg.", "p dolce", "mf", "f", and "D.C.". The score is divided into measures with bar lines and includes fingerings and breathings indicated by numbers and slurs.

MILITARY ATTACK

SECONDO

GEORG EGGELENG, Op. 245

Allegro non troppo con bravura

M.M. ♩ = 108

Musical score for the Secondo part of "Military Attack". The score is written for piano and violin. It begins with the tempo marking "Allegro non troppo con bravura" and a metronome marking of 108. The music is in 2/4 time. The score includes various dynamics such as *mf*, *f*, *ff*, *p*, and *cresc.*, as well as articulation marks like accents. Performance instructions include "Allegro", "Tempo I.", "Vivace", "Fino", "legg.", "p dolce", "mf", "f", and "D.C.". The score is divided into measures with bar lines and includes fingerings and breathings indicated by numbers and slurs.

GALOP

Taken from one of the standard overtures, from "MERRY WIVES OF WINDSOR"
a merry work, fresh and vigorous.

Allegro vivace M.M. ♩=144

SECONDO

O. NICOLAI

Second piano part of the Galop. The score is written for two staves (treble and bass clef). It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is Allegro vivace, marked with a metronome of 144. The piece features various dynamics including *poco rall.*, *Da tempo*, *cresc.*, *fp*, *p*, and *ff*. The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and includes fingerings and articulation marks throughout.

THE ETUDE

THE ETUDE

GALOP

from "MERRY WIVES OF WINDSOR"
OVERTURE

O. NICOLAI

PRIMO

Allegro vivace M.M. ♩=144

First piano part of the Galop. The score is written for two staves (treble and bass clef). It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is Allegro vivace, marked with a metronome of 144. The piece features various dynamics including *poco rall.*, *cresc.*, *fp*, *p*, *sf*, and *ff*. The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and includes fingerings and articulation marks throughout.

CASTAGNETTE DANCE

A languorous *air de ballet* in Spanish style. The writer is a well-known English teacher and composer. Grade 5.

Allegro con brio M.M. ♩ = 54

HELLER NICHOLLS

p
mf
ff sonoro
a tempo
CODA

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A bright little teaching piece, requiring nimble fingers and steadiness of rhythm. Grade 2-4. Allegretto M.M. ♩ = 108

HAPPY THOUGHTS

ROBERT NOLAN KERR

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p
a tempo
p

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British Copyright secured

p
mf smoothly
rit.
f

WALTZ
from "FAUST"

The principal themes from one of the most famous of waltzes, arranged in an easy and playable manner.

Tempo di Valse M.M. ♩ = 72

CH. GOUNOD
Arr. by A. Garland

p
mf
cresc.
f

A favorite old Christmas Carol in a pleasing piano transcription, Grade 3

Andante religioso M.M. ♩ = 72

O SANCTISSIMA
SICILIAN MARINERS' HYMNOLD CAROL
Arr. by Alexander Thomas

O thou joy-ous day, O thou ho-ly day, Glad some
Christ-mas is here a-gain. When the world was rent and torn, Christ was born on
Christ-mas morn: Shout your joy to all the world, Ye Chris-tian men. men.

dim. *rall.*

THE ETUDE

THE ETUDE

"BETHOVEN'S CREATOR"
Painted by HANS THOMP

By permission Tuckey-Piano Art Co.

Before Beethoven's melodies took form his mind was full of the music's message. First came the dream of the music's beauty. Then, and only then, could the masterpiece emerge.

MISSIONARIES OF MUSIC IN MUSIC-LESS HOMES

THE appearance of the Ampico in a home this Christmas is a gift not of music alone; but to the plastic and receptive minds of the young it becomes a gift of the love of music, of musical appreciation.

For an understanding of music can be created only by a familiarity with great music and great musicians. Constant attendance at concerts over a period of years can create this sensitiveness. Being born into a family of musicians can bring it about. But for the ordinary mortal it remains for the Ampico to open the way to the world of music.

For every Ampico is, truly, a missionary of music. When an Ampico enters a home, great musicians go there to live. Lhévinne, Rachmaninoff, Rosenthal—and hundreds more who make up this generation's aristocracy of music—will play intimately and generously the great music of the world. Sonatas, ballads, hymns, nocturnes, dances—every type of music is available to Ampico owners.

These are the families from which good pupils come

Not only will more pupils come from Ampico homes, but, inevitably, better pupils. For they will have learned what music is—and learning how to make it is a next step so logical and so desirable that rapid progress is natural. Nor is music for them solely a matter of lessons and practice hours. They live with music at home. The other members of the family understand music and stimulate the learner.

The Ampico brings the pupil hundreds of famous artists. Among these are: Teresa Carreño, Erno Dohnányi, Phillip Gordon, Richard Hageman, Ethel Leginaka, Mischa Levitzki, Josef Lhévinne, Alfred Mirovitch, Benno Moiseiwitsch, Mieczyslaw Młyn, Erwin Nyiregyházi, Leo Ornstein, Sergei Rachmaninoff, Moritz Rosenthal, Arthur Rubinstein, E. Robert Schmitt, Germaine Schnitzer, Richard Strauss, Milton Suskind, Fanny Bloomfield Zeisler.

When you are asked to explain the miracle of the Ampico

Musical leaders are constantly being asked to explain the Ampico's human touch, its soulful and highly individualized playing.

Frankly, no explanation is adequate. The mechanical perfection of the Ampico device that makes the same things happen to the strings of your piano that happened to the strings of another piano when a great musician sat before it and played explains only a fraction of the miracle. For in the playing of the Ampico there is that impalpable something called the artist's soul. Every phrase, every gradation of volume—every mood is there just as the great man interpreted it.

As for the Ampico's matchless tone—that is readily explained. For the Ampico may be had only in fine pianos that have been known for generations as instruments of quality. They are: Mason & Hamlin; Chickering; Knabe; Fischer; Haines Bros.; Marshall & Wendell; Franklin; and in Canada the Willis also. Note

that Mason & Hamlin, Chickering, and Knabe are three of the four great pianos in general use on the American concert stage.

Yet the presence of the Ampico affects in no way the structure of these instruments. Concealed within the piano case, an integral yet entirely independent part of the instrument—the Ampico device, when not in use, touches neither the strings nor the keys. The piano is intact, and ideal for playing by hand.

Hear the Ampico often!

At Christmas time, when you are asked to help in the selection of the Ampico as a gift, you will have frequent opportunities to hear the Ampico. With each hearing the instrument will seem more incredibly perfect.

The dealer at any store where any of the pianos listed above are sold will welcome your interest. He is anxious to cooperate with you in your mutual work—the creating of a musical-minded America.

Special exchange privilege

A silent or player piano will be accepted in part payment for an Ampico. This exchange privilege and convenient terms of payment place Ampico ownership within the reach of everyone. Foot-power model, \$795. Electric power models, \$985 to \$5000. With freight added. Uprights and grands.

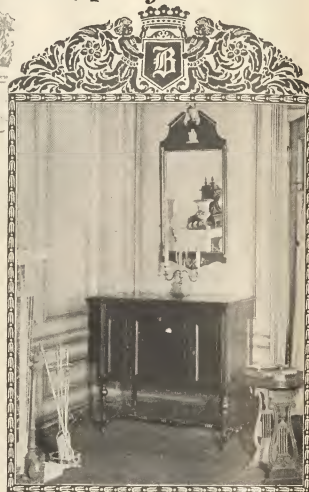
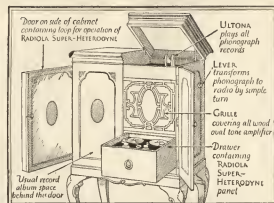
A note to the address below will bring a booklet describing the Ampico, and outlining the large library of Ampico recordings.

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- 3 Combines the superlative in radio with the superlative in phonographic reproduction—a phonograph and a radio in one.



THE BRUNSWICK CHIPPENDALE NO. 200



THE BRUNSWICK CHIPPENDALE (Phonograph only)

Shopper's Christmas Guide

—the Brunswick Phonograph, and the most remarkable of Musical Achievements—

The BRUNSWICK RADIOLA



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THE BRUNSWICK RADIOLA NO. 300



THE BRUNSWICK YORK (Phonograph only)

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GENERAL OFFICES: CHICAGO
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The Sign of Musical Prestige

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The Most Exciting Gift That Santa Can Bring Into Any Home

A Nestle "LANOIL" Home Outfit for Permanent Waving—Price Only \$15

THIRTY-FIVE women were blinded through the use of hot curling irons in 1913, according to a recent publication of the Government Statistical Bureau. What would an investment of \$15

money and convenience are available, but millions of girls and women are not so fortunate. And for them the Nestle "LANOIL" Home Outfit is just the thing. It lasts forever, and with it, they can, at very little cost, wave not only their own but other heads as well.

The Nestle "LANOIL" Home Outfit Is Safer Than All Other Curling Devices

Although a great many thousands of Nestle

and comb them, as you please. Then, if you are not satisfied with the results, if they do not look prettier every day, return the Outfit within thirty days, and we GUARANTEE to refund the entire \$15 to you without question or delay, without deducting a penny for packing costs, postage or the free trial materials used.

At the right is an illustration showing the way the Home Outfit is used. You curl the hair strand by strand. Each strand, wet with the sympathetic "LANOIL" lotion, and wound on a Nestle mechanical curler, is warmed



The Nestle LANOIL Home Outfit in Use

A whole head can be waved comfortably in just a few hours. The work is interesting, simple, and safe. The results are permanent and lovely.

Send a letter, a postal, or the coupon below for your Outfit today. Santa never before had so much to offer you as is contained in the little grey box illustrated above. Charming, natural waves, curls and ringlets for you and yours, through rain and shine, for months, and months, and MONTHS!

for a Nestle "LANOIL" Home Outfit have meant to the lives of these unfortunate ones? Here is a perfectly safe article—an invention sometimes classified as one of the greatest ever made for personal comfort and safety—by the use of which, once or twice a year, a straight-haired woman's troubles are turned into pride and pleasure.

A PERMANENT wave by the Nestle Home Outfit, with the latest "LANOIL" Process, means the transformation of the straightest, lankiest hair—hair which otherwise needs curling daily or nightly, into naturally curly hair. You may shampoo it at will, use hair treatments of any kind, and perspire, go out into rain and fog, brush and comb it as much as you like—and yet have curly hair just as if you were born with it!

Entire Families And Groups of Friends Waved With One Outfit

Professor Metchnikoff of the Pasteur Institute declared in 1909 that the Nestle discovery of the permanent hair wave was, in his opinion, the greatest step forward ever made in hair science. Since then, the popularity of permanent waving has climbed to unprecedented heights. What it means to the straight-haired girl and matron to have curly, wavy hair under all possible circumstances can be realized only by those who have actually tried the Nestle Outfit, never to give it up again, except perhaps in favor of professional treatment. We recommend this where the

Waving Outfits are in homes everywhere in the world, and although in the United States alone, over four thousand hairdressers every day use the large professional Nestle apparatuses for "LANOIL" waving, we have never heard of a single instance of serious mishap. Its perfect safety is a main feature. Its simplicity is another. Children of twelve have successfully waved their elders' hair, while with many high school girls, Nestle waving has become a favorite pastime, because the process is so interesting, and the results so thrilling.

Thirty Days' Free Trial In Your Own Home

This is the most eloquent evidence of the success of the Home Outfit—regular waving has become a habit, and one-half years since its invention was sold on 30 days' free trial. Send the Nestle Company a check, money order or draft for \$15, and get the Outfit on this condition. Besides the regular supplies, you will receive free trial materials. Use these. Then examine your hair as to its quality. Test the curls and waves you get any way you like. Shampoo, rub, brush

for only seven minutes, and each strand comes out transformed by this gentle steam pressure, as if by magic, to naturally curly, even though, when waved by ordinary methods, such as crimpers or hot irons, it never held a curl or wave for more than a day or two.

Do Not Delay

In our files, we have over 16,000 photographs and letters like the above from delighted Home Outfit users. Mothers use it on their children, children on their mothers, friends wave one another, even husbands help their wives to get charming, soft, natural waves and curls with this wonderful invention! But we do not ask you to take our word for anything, only to try the Home Outfit in your home, at our cost, just as all these others did.

This magazine is behind our GUARANTEE, as well as we ourselves. Nestle's are known all the world over as the originators of Permanent Waving and the famous "LANOIL" Process. You take not the slightest risk in making this free trial—and the results will bring you and your family great happiness.



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MORNING GLORIES

W. BERWALD

A dainty, cheerful little study piece, in waltz rhythm. Grade 2.

Allegretto grazioso M.M.♩ = 68

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HARLEQUINADE

In this fine modern number, the melody (in an inner voice) must be brought out very carefully. Grade 4.

Moderato M.M. $\text{♩} = 72$

RUDOLF FRIML

f *dim.* *mf* *poco rit.* *marcato* *pp rit.* *a tempo* *poco rit.* *a tempo* *First time only* *Last time only* *dim.* *molto rit.* *dim.* *Fine*

f *poco rit.* *poco rit. D.C.* *poco rit.*

JUST A LITTLE WALTZ

In idealized waltz style. By a popular American writer. Grade 3½.

CHARLES WAKEFIELD CADMAN

Lento e grazioso M.M. $\text{♩} = 54$

mp *poco rit.* *molto legato* *a tempo* *rall.* *Fine* *rall.* *rall.* *rall.*

In characteristic Spanish style, A good study in rhythm and in the *staccato* touch, Grade 24.

SPAIN MALAGUENA

THE ETUDE

CARL WOLF

Allegro energico M.M. ♩ = 68

Allegro energico M.M. ♩ = 68

f *grazioso* *sf* *Fin* *sf* *schernando* *sonore* *f* *energico* *D.C.*

THE ETUDE

ADESTE FIDELES

T. READING

Transcribed for the Organ by
EDWIN H. LEMARE

III Sw. (V.H. Soft Strings, Lieb. & Trem.)
II Gt. (Diaps. 8' & 16' & Flute 4')
I Ch. (Soft 16', 8' & 4')
Ped. (Soft 16') - I

A timely transcription of the grand old Christmas Hymn

Moderato M.M. ♩ = 92

MANUAL *PEDAL* *pp* *f* *II* *III* *pp* *p* *mf* *dim. - molto* *(Gt. to Ped. in. Reduce to soft 16')* *(V.H. in)* *III morendo* *poco rit.* *II (Chimes)* *III* *(Celeste only)* *(Soft 82')*

GLORIA

A broadly flowing melody, of meditative character, but ecstatic in expression.

THE ETUDE

DONALD HEINS

VIOLIN

Andante

PIANO

p

mf

rit

a tempo

cresc.

f

a tempo

rit.

a tempo

rit. molto

THE ETUDE

a tempo

a tempo

cresc.

cresc.

a tempo

molto rit.

a tempo

molto rit.

a tempo

pp

rit.

pp a tempo

rit.

a tempo

mf

a tempo

f

ad lib.

p

SONG OF THE PIRATE

Hubert Fletcher

MONTAGUE EWING

Andante moderato pomposo

mf When

pesante *fp*

sens run high, the squall is nigh, The wind blows bit-ter cold; And as we sail be- fore the gale, We vaunt our col-ours

mf bold. A cut-throat crew, and treach-rous too As ev-er man'n'd a gun. But here with me they're wild and free, We're

pi- rates ev- 'ry one, We're pi- rates ev- 'ry one. With a

f a tempo

cheer my heart-ies, and a Yo! Ho! Ho! We'll sail to the Span- ish Main; And man- y a ship on
cheer my heart-ies, and a Yo! Ho! Ho! We'll sail to the Span- ish Main; And come who may, we'll

peace-ful trip Shall neer re- turn a- gain. We seek no shore, we know no law, Save death or gold to
fight our way, Their treas-ured gold to gain. And while we're breath, no fear of death Our hon- or e'er shall

THE ETUDE

gain; With a cheer my heart-ies, and a Yo! Ho! Ho! Cheer my heart-ies and a Yo! Ho! Ho! 'Till our
stain; With a cheer my heart-ies, and a Yo! Ho! Ho! Cheer my heart-ies and a Yo! Ho! Ho! 'Till we

1st time only

bones are ly- ing where the dead men go, We'll sail o'er the Spanish Main! But
seek that lock-er where the dead men go, We'll

rit a tempo

2nd time only *Fine*

sail o'er the Span- ish Main! round my neck as I pace the deck A

rit *Fine* *pp*

hemp- en rope I feel; For one dread day There's a price to pay From which there's no ap- peal. — But

while I wait I'll dice with Fate Un- til my day shall dawn. But 'till it be there's none so free: Thank

D.S.

Heav- en- I was born, Thank Heav- en I was born. With a *D.S.*

SUNSHINE IN RAINBOW VALLEY

Words and Music by
BERNARD HAMBLÉN

THE ETUDE

Moderato

1. Some-times your heart is a -
2. Hearts are not meant to be

dim.

con Ped.

wea - ry, Wish - ing that dreams would come true; Some-times the path - way is drear - y,
lone - ly, Skies are not al - ways so gray; Joy al - ways comes if you seek it,

Life seems all sad - ness to you; There is a smil - ing val - ley O - ver the dark hills of
Shad - ows will soon pass a - way; Look for the sil - ver lin - ing, Hope, and your dreams will come

cresc.

care; Sweet voic - es ring - ing, Laugh - ter and sing - ing, Wait - ing to wel - come you there.
true; Sor - row will light - en, Dark skies will bright - en, Love sends this mes - sage to you.

cresc. *rit.*

Refrain

mf *a tempo* *dim.*

Sun - shine in Rain - bow Val - ley; Ros - es with fra - grance rare, Sweet flow'rs of ten - der

THE ETUDE

len. *f*

mem - 'ry Bloom in that gar - den fair; - Come back to Rain - bow Val - ley,

a tempo *colla voce*

rall. *len.* *ff.*

Where sun - light gleams thro' rain; There no grief can find you, Leave your cares be - hind you, Then your heart shall sing a -

rall. *colla voce*

1st time *2d time*

gain. gain.

a tempo *dim.*

CHRISTIANS TRIUMPHANT

FRANKLIN PEARSE

RICHARD KOUNTZ

Marziale

f *Trumpet*

Soldiers of God! Fear - ing no

mp

foe! Forward to bat - tle, Glad - ly we go. With His sav - ing bless - ing, And His Ho - ly Word,

mp

meno mosso *rit.* *A molto rit.* *Largo maestoso* *a tempo*

These be the might-y Chris-tian sword! Al-might-y Son of God, Lead us on-ward with

meno mosso *rit.* *molto rit.* *ff a tempo*

Thee! Through life's un-end-ing bat-tle, To e-ter-nal vie-to-ry! Guide Thou us from Thy loft-y throne, That

meno mosso *rit.* *1st time only*

we who Thine al-legiance own, Shall reign on earth tri-um-phant-ly!

meno mosso *rit.* *2d time only* *Moderato* *a tempo*

ly! When life's twi-light soft-ly

allargando *Fine* *mp*

falls, And Thy sum-mons stern-ly calls, Not like

mf *rit.* *mp*

trai-tors fear-ful-ly, But with joy we go to Thee!

mf *rit.* *pp*

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I F old Sir Isaac Walton were to return to earth again, in this year of grace, 1925, I wonder what his sensations would be. Perhaps there still can be found upon the banks of the placid Thames or the rustic Seine or near the quiet waters of the many canals that intersect Holland and Northern Germany, ancient men who fish with the same endless patience the long day through. To them the art and pleasure of fishing are important, not the catch. But the day of the willow switch and the old bent pin has passed long since. Nowadays the fisherman arms himself with seemingly endless paraphernalia of rods and reels, flies and nets, to accomplish the same purpose. Sir Isaac would discover that nothing is ever "Complete" in this world; that all life consists of ceaseless, never-ending change.

Virtue in New Ideas

Nor can the vocalist, in his ardent search for some sure and eternal foundations upon which the whole of his art unchangeably rests, hope for much greater success than the historic fisherman. He must remember that all art (and the vocal art is no exception) is continually in a state of flux. If his point of view has crystallized, has become too hardened, so that he cannot move with the times, he will soon be left behind in the struggle for success which intensifies with every succeeding year. Failure, all too often, is not the result of lack of ability; but it comes from a mental rigidity which the passing years tend to bring to every man unless he is forever on the alert.

The old times, the old loves, the old homesteads, and the old singing methods may be the best; but unchangeability is the man who can see no virtue in the new ideas and the new discoveries. He has become an intellectual fossil and he deserves a place in a museum along with the other antiquities, instead of fighting in the hard and dangerous struggle which is the very essence of modern existence.

By this it is not meant that there is no virtue in the old things. The germ of Truth never dies; it changes chameleon-like with every fashion, every period and every cycle. The old laws are ever true, but never static. We must never reject them, but must endeavor to discover their real relation to our own time and our own civilization.

Applying these ideas to the study of the art of singing, we find it divided from the earliest times, under several headings. Breathing, vowel and consonant formation (diction, enunciation, and so on), placement of tone (pose of the voice), control (Kehlfertigkeit, velocite), intonation, interpretation (individuality, temperament) These things, these things may be called by different names by different authors at different times, but a clearly defined idea of their necessity seems always to exist.

For the sake of convenience they may be treated separately, but in the art of singing they all occur simultaneously and indivisibly. The sense of balance among these attributes of singing must never be forgotten. Not by breath alone can one sing well, nor by tone alone. One must hear the words, easily and clearly pronounced without interfering with the sound of the voice; the voice, or the artist becomes a declaimer and not a singer. Individuality of interpretation is absolutely essential; but its exaggeration makes the singer ridiculous and subjects him to much criticism. Wagner dreamed not only of the singing artist but also of the "Singing Musician." The loveliest voice, the most musical and rhythmic delivery, the cleanest, purest enunciation, are all spoiled by false intonation, or as the man in the street says "a bad ear."

The Singer's Etude

Edited for December by the Eminent Voice Expert

NICHOLAS DOUTY

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

"The Compleat Singing Tutor"

Invisible Breath Action

The singer must learn to control every gradation of air-pressure emitted from his lungs, so as to produce every gradation of tone from the softest *pianissimo* to the loudest *fortissimo*, without undue effort, without any trembling of the tone and without allowing his breath-actions to become prominently visible to his audience. Many books have been written to help him; but too often they are didactic, impractical and obscure. Nature after all is the only sure guide. Study her processes and do not depart from them, and you can never go wrong. A description of the natural acts of breathing may not be amiss here.

Inspiration

The diaphragm descends and in consequence the abdomen expands; the lower chest expands also, and the upper chest rises gently and quietly, without any convulsive effort. At the last moment of the inspiration the diaphragm and abdomen contract slightly, so as to be ready for the expiration which follows immediately.

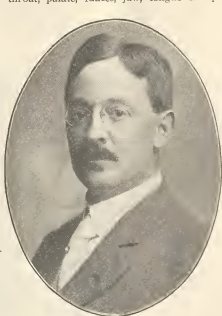
The chief difficulty in expiring is to prevent the breath from rushing out too quickly. The problem is to supply to the vocal cords just the amount of breath that is required and no more.

In the opinion of the writer, this is best obtained by preventing the weight of the chest from pressing on the lungs during expiration. Therefore the intercostal muscles hold the chest firmly raised during almost the entire exhalation, and the gentle contraction of the diaphragm and the abdominal muscles will supply the amount of air-pressure required. This method, which in the opinion of the writer is founded entirely on natural laws, will enable the singer to produce long phrases in one breath, and will give a control of both loud and soft effects impossible by any other. Breathing exercises, that is, special exercises designed to improve the strength and resilience of the whole series of breathing muscles, and to increase the size of the chest cavity and therefore of the lungs, are of the utmost importance to the singer. He is recommended to read

some books upon the subject, select from them exercises which appeal to his special needs, and sedulously practice them. Swimming, fencing, rowing, tennis, golf, and other outdoor games will all tend to keep him in that excellent physical condition which is of the utmost importance to the singer.

"Practice Vowels Softly"

The vowel is the vocal element in both speech and song; by it are determined the beauty, carrying power and resonance. It must flow freely out of an open throat into the mouth and through the lips into the air, unimpeded by any action of the throat, palate, fauces, jaw, tongue or lip



MR. NICHOLAS DOUTY

muscles. In the production of the consonant, the free exit of the vowel is interfered with, by momentarily touching the tongue to the teeth, the roof of the mouth or to the palate, or in the production of M and N, by partly closing the mouth. See that the vowel or the consonant sounds are not produced in the throat; that they are not guttural, throaty, squeezed by the

Mr. Nicholas Douty, who conducts The Singer's Etude for this month, has had an unusual career in the field of Voice Teaching. In addition to the fact that he is a composer and an able musician who readily plays a symphonic score at sight, he has also wide renown as an Oratorio tenor. For over a quarter of a century he has been the tenor soloist at the Bethlehem Bach Festivals. His recent book, "What Every Vocal Student Should Know," with the appendix giving daily exercises for all voices (already humorously known as "Douty's Daily Dozen"), and his book with splendid endorsement among leading voice teachers, "His Oratorio Repertoire," four books, one each for Soprano, Contralto, Tenor and Bass, represents the last word in collections of this kind.

THE ETUDE

lips and the tongue, nor lacking in resonance from tightness of the soft palate and uvula. It is good to practice all the vowels, softly, taking great care that they are purely produced, well forward in the mouth and without any dialectic peculiarities.

All the vowel sounds should be used, not the most favorable ones alone. (A as in father, A as in cat, A as in law, A as in hate, E as in meet, I as in fight, I as in fit, O as in hop, O as in hope, OO as in too, U as in up, etc.). These vowel sounds should be softly spoken and sung, but care should be taken that they are not weak or trembling, nor breathy, nor in any way impure. Then a consonant sound may be added first as a prefix and then as a suffix, taking care that the consonant be delicately pronounced with the least possible action of the speech muscles, without interfering with the tone. We may then proceed to sing simple phrases, and finally to sentences pronounced or sung in the same manner. All these exercises must be done rather softly and in the medium voice, avoiding both the highest and the lowest tones. Dialectic peculiarities which are so effective upon the vaudeville stage, must be sedulously avoided in all vocal practice. It should be remembered that the purer the vowel and the more easy the pronunciation of the consonant, the more beautiful the voice will be and the freer its emission.

Pose of the Voice

Personally, the word pose expresses more nearly the physical and mental conditions necessary for the emission of a beautiful tone than the word placement. One does not place the voice, one produces it so that one places a dish on the table or an umbrella in the rack. The voice is not squirted here and there in the cavities of the mouth and nose, as water is squirted from the nozzle of a hose. Rather the whole body is put into such a position that the voice comes into the resonance chambers and from them out into the air, without friction, and without undue muscular effort anywhere. If this explanation be accepted, one can easily see how small a thing will upset the pose of the voice. A little too much nervousness, worry, lack of sleep, or a quarrel, and the voice of even a great artist will get out of place. Too great a pressure from the diaphragm, rigidity of the intercostal muscles, stiffening of the throat or tongue, and the correct pose vanishes until these strictures are removed. The voice loses its beauty and carrying power.

How then shall pose be taught? It is the business of the singing teacher to distinguish in the voices of his pupils, any interference with the free exit of the tone. He must be able to tell whether it is throaty, nasal, physical and/or lacking in resonance, and from the impaired tone-quality to know just where the interference is, and be able to explain it and suggest a remedy. He must be able to tell whether the intrinsic muscles of the larynx are performing their natural function of alternate contraction and relaxation unimpeded by any action of the muscles of the throat. It is this balance among all the physical and mental actions during the singing that produces the proper pose of his voice and the individual unique quality of tone which distinguishes one singer from any other man. One of the most common mistakes is to confuse resonance and pose. Resonance is sympathetic vibration occurring in various parts of the body, especially in the head, and is the result of the head. Pose is the result of the synchronous action of all the physical and mental attributes of a man's nature, producing the voice in the simplest, easiest, most natural manner.

THE ETUDE

Velocity (Speed, Technik, Kehlfertigkeit)

Quite often the conventionally trained singer at the beginning, is made to sing a lot of vocalises, scales, *fortissimo* and so forth before his voice is well placed. This is a mistake. Pose of the voice is first a mental thing. It must be thoroughly understood mentally, before it is translated into physical action. No great attempt to obtain velocity should be made, until the student has a fairly well placed voice. There are many excellent books of vocalises, many time-tested treatises which give a synopsis of every exercise necessary to the perfection of vocal technique. It is not the place of this article to mention any of them. The well-lined singing teacher will select from the mass of material available in any music house, the books and exercises that seem to him best fitted to the special needs of his individual pupils.

Intonation, Interpretation, Musicianship

A man with a truly musical nature seldom sings out of tune. The modern singer in his ear tells him he is out of tune his nervous reactions correct the error and bring him back to the correct pitch again. Unfortunately a great many singers have had a limited musical education. Some do they play the piano or are taught the musical instrument. They are taught to sing the melody; seldom do they listen to the harmony which accompanies the melody. Naturally they sing out of tune, because they do not listen to the other parts. As soon as they become better musicians, they begin to realize that the melody is but a part of the composition. As soon as they learn to listen to the accompaniment, whether it be by the piano, the organ or the orchestra, they gradually sing more true to the pitch.

There are two other classes of singers who sing out of tune as a result of faulty production, 1st, Lyric and Coloratura Sopranos with rather thin voices produced with the tongue raised high in the mouth, and who believe that resonance occurs only in the cavities of the head above the mouth. These ladies sing habitually sharp. It is only necessary to get them to free the tongue so that it may move with every syllable, and explain to them that resonance occurs in other parts of the body, to have them improve their intonation. 2nd, Singers with a large, throaty voice, who, by contrast, dramatic tenors, baritones or basses, who habitually sing with too much breath pressure, are sure to go flat, especially upon the higher tones. If they be made to understand that a tone is the result of a sense of balance between the force of the breath and the resistance of the larynx, they will soon cease shouting and will gradually sing better in their own halls. Good musicians have improved our song melodically, harmonically and orchestrally. The "Heart Song" has largely been relegated to the "Movie" and our singers are gradually returning to an appreciation of beauty of tone, control and interpretation, instead of forcing and hysteria. Good, pure, round, open-throated voices have been back to its own again, and we can look forward to the future with hope and confidence.

"There is no royal road to perfect voice production, though all students seem to want one and many teachers profess to teach one."—DUDLEY BUCK.

"ROBUSTERS often 'only when you sing' wrongly."—FRANTZ PROSCHOWSKY.

"NATURE is often ironical in the distribution of her gifts. She sways a beautiful voice to a body of indifference or laziness, and it lies there, buried. Or she seems to shut in behind the doors of a closed throat an intense desire to sing, and for lack of a little art it is smothered."—P. A. DOW.

over the footlights, not only the music, but also the meaning of the words and the dramatic situation.

Fashions in Singing

ALL the world knows that every year brings its change in the fashions for men's and, more especially, women's clothes. It occurs few times that music and singing have their changes and their fashions also. Thirty years ago the basso profundo was the voice most enjoyed. We were conscious of the "Rocked in the cradle of the deep" or we were assured that happiness alone was to be found "Deep in the Mine." Plancon and Eduard de Reszke were our idols; and we used to marvel at their trails of sonorous low tones. Soon afterwards came the fashion of the "Sword Songs" in which the lusty basses and baritones swung their trusty blades aloft, dripping with the blood of their enemies, or the innumerable "Stein Songs" very popular in "Stag" assemblies about 1330 A. M.

It would seem that "He Men" lived in all parts of the United States in those days, instead of in the "Great open spaces" alone. Our opera singers were men and women with great singing voices and they sang in what was then called "The grand style," the operas of Wagner, Verdi, Meyerbeer, Beethoven, and a little later, Puccini. Perhaps there was not the same attention paid to *mise en scene*, but Nordica, Eames, the de Reszkes, Lehmann, Kraus, Materna and their contemporaries were great singing artists, with voice, tradition, action and style.

The passage of time and the Volstead Act, and the strains and horrors of the great war changed all that. We no longer are allowed to celebrate the stein even in song; and we are too weary of war again to sing the songs of the past, even in imagination. Our composers have evolved, to revive our jaded musical appetites, the calculated cacophonies of dissonance, the writhing rhythms of "Jazz" and the silly sentimentalities of the "Heart Songs." A feeling of shock pervaded the nervous system of the whole country; and as a result, our sense of logic, form and reason in music was temporarily disturbed. We reacted only to the exciting and the exotic. All our basses tried to sing tenor; our contraltos became mezzo-sopranos; the most popular voice being a shrill coloratura soprano. But thank God all that is gradually changing back to normalcy. We hear once more the calm and stately tones of Bach and Handel in our churches; Schumann, Schubert, Strauss, Brahms and César Franck appear upon the programs of our recitalists; the tremendous music of Wagner and Weber is given again in its own halls and our own halls. Good musicians have improved our song melodically, harmonically and orchestrally. The "Heart Song" has largely been relegated to the "Movie" and our singers are gradually returning to an appreciation of beauty of tone, control and interpretation, instead of forcing and hysteria. Good, pure, round, open-throated voices have been back to its own again, and we can look forward to the future with hope and confidence.

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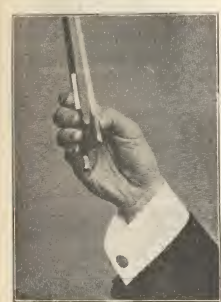
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AFTER the pupil has become acquainted with the correct method of supporting the violin, the teacher should proceed to explain in what manner the bow is held. A beginner usually finds considerable difficulty in accomplishing this satisfactorily. The fact is that a firm hold of the stick, without consequent stiffening of the arm and wrist muscles, can only be acquired after careful practice. In addition, the holding of the bow is a much more subtle thing than the mere supporting of the violin. The technique of the right hand is undoubtedly more difficult, both to learn and teach, than that of the left. There are numerous details, each one of which helps to make or mar the success of the whole.

Begin by turning the first joint of the thumb outwards (Ex. I), and keeping this position, insert the tip in the base of the nut, the thumb-joint being inclined slightly towards the point of the bow. In this way a direct downward grip on the stick will be obtained. It is absolutely essential to the proper control of the bow that the first joint of the thumb should be turned outwards, and that it is always in this flexible condition. The fingers should then



EXAMPLE I

be placed on the stick in the following manner. The first lies along the stick just beyond the first joint, and on no account beyond the second, which would destroy its flexibility. In this position the bow will lie between the first and second finger-joints. The second and third fingers should fall just over the stick to about their first joints which must be slightly bent outwards. The fingers must not be perched on the top of the bow, with the exception of the fourth, the tip of which



EXAMPLE II

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

The Technic of the Bow

By Frank Thistleton

(The following extract is made from Mr. Thistleton's excellent work upon *Modern Violin Technique*, published by Longmans, Green & Co.)

actually rests on this part of the stick (Ex. I). Do not cramp the fingers too much together, but try to hold the bow naturally, and without unnecessary effort. The second finger should be opposite to the tip of the thumb, and all the finger-joints bent outwards; while the fingers themselves should be inclined towards the stick, the first pressing decidedly against it. In this position the bow must be held firmly but without stiffness.

The Stroke

The next step is the passing of the bow across the strings, which is undoubtedly the most important point in the whole of violin-playing. Everything depends on the manner in which this is accomplished. The technic of the bow is far more necessary than left-hand technic. If a man's voice be poor, his singing cannot be quite satisfactory. In violin-playing the bow is part of the voice; therefore, the most vital point in violin technic is good bowing; without this the left hand is useless, as the bow only speaks what the fingers achieve. Good bowing, on the other hand, will actually facilitate the passage of the fingers. Physically, the bow is the productive agent, but mentally it should be something more. This mental difference I consider very important, as if the violin is considered as being the entire voice, there is a mental and unconscious transference of the control and everything connected with the voice to the left hand—which has practically nothing to do with the voice or its control, beyond the mere stopping of the notes—and the bow is only too often left to take care of itself. This is especially the case with beginners. Therefore, I look upon the individual as being the productive agent, and the violin and bow together as the voice.

In the first place it is essential that the player should understand which part of the

arm or wrist moves for each division of the bow. For instance, very minute strokes only require a delicate movement of the fingers and the wrist, and this is gradually amplified according to the length of the stroke until the whole of the arm from the shoulder is brought into play.

The Upper Half of the Bow

To begin with, hold the bow in the position previously described, with the point resting on the strings (Ex. II). The elbow should then be turned slightly upwards, which will incline the fingers towards the bow and insure the first finger pressing firmly against it. The arm should rest on weight on the stick, but must be supported directly from the shoulder. The bow should not be allowed to rest on the strings with its own weight, as when it does, the stick is out of control. Pressure has to be applied at the point and taken off at the nut to produce an even tone, as the weight of the bow is different in various parts of the stick. Thus, while the tone may be found to be quite satisfactory when the bow is properly balanced on the strings at the middle, it will be found that there is not sufficient weight at the point and too much at the nut to produce an even quality of tone.

Now gradually move the bow from the point towards the middle. To do this it is necessary to move only the wrist and forearm; the upper arm remains quite stationary (Ex. III-IV). As the forearm moves upwards, the wrist gradually rises with it until, when the middle is reached, the wrist and forearm are level; everything from the knuckle-bones to the elbow forming a straight line, which should be exactly parallel to the strings of the violin (Ex. III). During the whole of the stroke, the wrist and fingers retain the same position with regard to the stick;

A CONTEMPORARY SILHOUETTE OF PAGANINI

the middle and back again to the point; always observing that only the wrist and forearm should move, and that when the middle of the bow is reached, they should form one straight line, which is parallel to the finger-board. Thus, when the middle of the bow is on the strings we have almost a parallelogram, which is completed by the bow being parallel to the upper arm (Ex. III).

The Lower Half of the Bow

For the half of the bow from the middle to the nut, the whole arm from the shoulder is brought into use. The wrist and forearm continue the upward movement, while the upper arm moves forward, the elbow actually moving across the chest (Ex. V), and neither upwards nor downwards, but remaining throughout in the same plane. This is the secret of making the movement successfully—viz. that it is executed in one plane. The whole then becomes one movement continued to its com-



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ple, the wrist gradually rising throughout just sufficiently to allow the forearm and upper arm to move freely without altering the angle of the bow towards the strings or the position of the fingers on the stick.

This movement takes place on each string in a different plane, so that on G string the arm is raised well away from the body, the whole movement taking place as described in a plane almost parallel to the floor (Ex. V). The elbow remains high throughout, and must not be dropped on any account until the player changes to a higher string, when the whole arm from the shoulder makes a downward movement on the bow, without altering the position of any portion of the arm or wrist separately, until the bow rests naturally on the next string.

When playing on the E string, therefore, the whole arm falls to the side of the body (Ex. II); on the A string it is slightly higher (Ex. IV), and on the D string higher still, until, as I have just stated, the arm is almost parallel to the floor when the G string is reached (Ex. V).

So long as the bow remains on one string so long the arm remains in one plane, and no movement of any part of the arm or wrist takes place outside that plane. There will then be four separate planes for single and three for double notes, so that we have a possible seven planes for the bow to work in. Chords, as I shall explain later are a combination of two planes.

Now, from what I have stated, it will be apparent that the old idea—viz. that one should play with a book held under the low-arm so as to keep it fixed to the side of the body—will not bear the light of serious reasoning. No violinist ever played satisfactorily in this way, or even will. How the idea first arose it is difficult to understand. Probably a well-known

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representation of Paganini playing the violin (Ex. VI)—a grotesque statue in which the virtuoso seems to have his knees glued to his body—has been taken seriously; but the work can only be regarded in the light of a caricature. A copy of a silhouette by Edouard was regarded by Paganini himself as being the only drawing which bore a true resemblance to him. I should like to draw the reader's attention to the whole attitude.

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When playing on the E string, therefore, the whole arm falls to the side of the body (Ex. II); on the A string it is slightly higher (Ex. IV), and on the D string higher still, until, as I have just stated, the arm is almost parallel to the floor when the G string is reached (Ex. V).

So long as the bow remains on one string so long the arm remains in one plane, and no movement of any part of the arm or wrist takes place outside that plane. There will then be four separate planes for single and three for double notes, so that we have a possible seven planes for the bow to work in. Chords, as I shall explain later are a combination of two planes.

Now, from what I have stated, it will be apparent that the old idea—viz. that one should play with a book held under the low-arm so as to keep it fixed to the side of the body—will not bear the light of serious reasoning. No violinist ever played satisfactorily in this way, or even will. How the idea first arose it is difficult to understand. Probably a well-known

representation of Paganini playing the violin (Ex. VI)—a grotesque statue in which the virtuoso seems to have his knees glued to his body—has been taken seriously; but the work can only be regarded in the light of a caricature. A copy of a silhouette by Edouard was regarded by Paganini himself as being the only drawing which bore a true resemblance to him. I should like to draw the reader's attention to the whole attitude.

The Story of the Famous Bach "Air on the G String"

MANY violinists are unaware that the name, "Air on the G String" probably never entered Bach's head. The famous composition, which is played by violinists everywhere, is the second movement from Bach's first Suite in D. It was not until 1871 that the famous German violinist, August Wilhelmj (who toured America with Rubinstein), took it upon himself to transpose this movement to the key of C, and direct that it be played entirely upon the G string. Since then its original form is forgotten by many.

"Tone" vs. "Durability"

It is unfortunate that the best sounding violin strings are the least durable. In recent years the problem how to obtain even fairly good strings has become more and more difficult. This is especially the case in regard to the delicate "E," which only in its highest perfection (quality of material, tensile strength, and absolutely even thickness) fulfills the requirements of tone beauty, clearness and carrying power and does not fall short in one most essential respect, namely, to form pure fifths with the adjoining tones on the "A" string.

The Misunderstood Viola

By Alfred Spriester

THE human tendency toward superstition seems to have settled peculiar notions in some minds as to the qualities of certain musical instruments. The oboe and the bassoon have enjoyed a singularly unsavory reputation. The flute has had its day of continued sneers. Every cheap humorist has gained smiles or coins by a few references to a bass viol. Every self-styled musical critic has perpetrated the time worn joke about the English horn, that it is neither English nor is it a horn.

The musician, knowing that all music and the practice thereof is difficult, and that every instrument has its inherent peculiarities, is above these narrow conceptions. Because of this, the viola, for long the refuge of the worn-out violinist, has come to its dominion and is receiving its meed of appreciation. The later orchestral composers have appreciated the viola's intrinsic worth and have given it things to do which require a musician of real worth.

The long ignored and almost forgotten string quartet has enjoyed a renaissance during the last decade and has caused the demand for good viola players to far exceed the supply.

The viola, as played by several artists who are devoting their time to it as a solo instrument, shows itself to be one of the finest and most sympathetic of all instruments. A little higher in pitch than the cello and a little lower than the violin, its tones have this unique and perhaps downright sensuousness, which appeal. All this, coupled with its sweet and melancholy timbre, make it the ideal means of interpreting some of Schumann's best work, his *Märchenbilder*. These fairy pieces are not sufficiently well known, having been originally

composed for the viola and, so far as known, never having been transcribed.

Better known, perhaps, is the work of Kallivoda in his six nocturnes. These bring out that distinctive viola tone which, to quote one musician, is like an apricot, "sweet and dry." In addition, Joachim's "Hebrew Melody," inspired by Lord Byron's poems under the same name, have been well calculated to fit the compass of the instrument and show its best qualities. Georg Goldtman, who turned out music for violinists by the bale, composed two *Grandes Duos* which are ably transcribed for the viola.

However, although the instrument is as has been shown, a solo medium, and is quite capable of becoming the vehicle for the presentation of many artists, its forte lies elsewhere. Doubtless, ever since the inception of that which we now know as the string quartet, the viola has been on a par with the other instruments in that particular combination. This is contrary to the common orchestral usage in which the viola, while not particularly noticeable when it is playing, is conspicuously absent when it is mute.

In the quartet, and the string trio, it is a salient instrument. Much beautiful work, not only contrapuntal development and harmony but actual melody is given to it, as in the popular Smetana quartet. The fast movement, alla polacca, is composed of passages which tax the best of players. Dvorak made use of it, and Beethoven especially in his C minor Quartet, Opus 59, No. 3, when the fugue which is the final movement of the viola has as much difficulty to meet as the first violin.

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String trios have generally been overlooked in favor of the quartet. Why this is so, no one seems to know, nor do we care particularly. True, the literature is not voluminous, but what there is of it is worthy of profound study. In a string trio one part is missing. Therefore, this part must necessarily be taken by one of the other instruments, in addition to the part that instrument would have had, had the trio been composed as a quartet instead of a trio. This phase of the trio frequently sends the "cellist into the mazes of the treble clef, in which the thumb position is brought into constant and awkward play.

Frequently, however, that work is taken from the cello in order to allow the violist to participate in regaining his breath and is given to the violin. The Beethoven string trios are examples of this and the viola parts of those works, coupled with that of the Mozart Divertimenti, form a complete school for the violin. In them everything will be met, and every possible situation on the instrument encountered.

No article concerning the viola is complete without some mention of Mozart's *Clarinet Trio*, a work scored for clarinet, viola and piano. This is in all probability one of the most melodious of Mozart's compositions, which is a rather large statement, considering Mozart's gift for melody.

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A playing knowledge of the viola is invaluable to the advanced pianist, allowing him an insight into that part of music which is chamber music. And it would permit him to participate in the modern orchestra without detriment to his piano technique.

A celebrated teacher of the violin is recalled who had a student, willing enough, but apathetic, practice as he would, unable to acquire much speed, nor could he master the higher positions. His teacher at length told him the truth and recommended that he try the viola, continuing under his master's instructions. He did, and it "took." And strange to say, he is now a professional, playing in a nationally known symphonic orchestra.

Similar is the case of the person whose fingers seemed to be too large to allow the making of perfect semitones on the violin. In other words, to quote Joseph Cawthorn, "he had too many gnuckles in his hand." He, too, changed to the viola, and in a short time became a very creditable performer on that instrument.

No article concerning the viola is complete without some mention of Mozart's *Clarinet Trio*, a work scored for clarinet, viola and piano. This is in all probability one of the most melodious of Mozart's compositions, which is a rather large statement, considering Mozart's gift for melody.

Violin Questions Answered

By MR. BRAINE

Violin Practice
J. R.—Authorities differ in regard to the amount of practice which should be done daily by violinists. In the case of pupils under their time to the study of the instrument, some teachers advise four hours violin practice as much as six or seven or even eight, if the pupil is robust and has very strong vitality. My own opinion is that six hours is plenty, taken in shifts of half hours, during fifteen minutes of rest between hours being done in the morning and two in the afternoon. (2) I cannot advise the public schools can, of course, do only an hour or two each day. It is up to the teacher to whether you or your friend have made more progress at school or at home. The names of the compositions you play mean nothing. It is how well you play them.

Amusing Neighbors
P. R. L.—The violin practice annoys the people where you live, possibly you could arrange to practice in the evenings at the office where you work. If not, you might be able to get practice time in some conservatory or school of music, or in some private house where they take roomers. It will not injure your progress to do part of your practicing with the mute, or on a practice, or "mute" violin, but you had better not do all your practicing in this manner, as it hinders with the development of a full, free, sonorous and brilliant tone.

Reins
E. R.—Any of the good prepared notes on the method of bowing and fingering the trouble with your tone probably comes from one or other, you are, although I cannot tell you it is without hearing you play. (2) The soundness of the bow is a matter of an inch or so back of the right foot of the bridge. The exact point for best results can be learned only by experiment. (3) See the article on bowing in this issue. When they send them out, the object being to prevent the bow from being too tight, and to allow all your strings with all of severe motions, should be relaxed, and the bow should be in the strings which is touched by the hair of the bow, the stimulus of the bow should be used only a short time. There is practically no bowing at all, and the bow should be used if it breaks in, but that strings are much more dangerous to respect than steel.

Teaching Qualifications
R. M. P.—If you have studied the works you name carefully, with a really good teacher, you are, theoretically, quite competent to teach pupils. A special gift, and requires much experience, so it would be doubtful if you could hope to turn out good pupils in less than several years of actual teaching experience. (2) You could make a play some of the easier compositions of Sarasate, say, for example, Dances in Old Spain, No. 2. (3) If you can play *Overture* well, as you say, calling the notes in your mind, as you play, I cannot resist at your, if you have not already studied them, I should think that "Mazurka" and "Polka" in Book II, would interest you. These are played by good teachers everywhere.

Violinists' Nationality
J. L. R.—Richard Drigo, Russian; Beethoven, of course, of Polish descent, but born in Schenfeld, Germany; Henri Martini, of French descent, but born in the city of Acre, in the geographical division of Asia, and of the French nationality. The Concerto in A Minor you mention, is by the French composer, Camille Saint-Saëns. It is in universal use by students.

Viola Size
H. J. C.—The dimensions of the viola are about one-seventh larger than those of the violin, although there is a great deal of latitude in the size of violas, some being larger and some smaller. The player with a large arm and long fingers can handle the larger sizes with ease; while the player with short arm and fingers must use an instrument which he can reach. In buying a viola it is best for the player to try several of different sizes until he finds one which is adapted to his own fingers.

Beginning Studies
A. L. W.—For the start the "Easier Easier" by Wohlfahrt, published by the Theo. Presser Co., Philadelphia, Pa. will do no harm at anything. (2) Some teachers use a graded course by one composer in teaching, while others use works by various authors, as the pupil seems to require them. I consider the latter plan the best. (3) As the first and third positions are used more than others in violin playing, it is best to learn these positions thoroughly first. After those the second and fourth positions should be learned. For easy violin and piano work in the first position, see the book "Violin and Piano" by Weiss. These came in twelve books of progressive difficulty.

Amplify Nitrates
W. H. M.—The chemical you inquire about, the most strenuous use of the violin, is the effect on the heart, and which is the most common cause of heart trouble when playing in public, is an amplification of nitrates. The chemical is enclosed in capsule form, in a delicate glass shell, when crushed it gives out the stimulant vapor, which acts on the heart, and it is used for *angina pectoris* and other forms of heart trouble. No one should use this drug for any purpose whatever except on the advice of a competent physician.

Boy-Makers
M. R.—The following is a list of good boy-makers: Louis, La Fage, Yotina, Norbert, Norbert, Hamm, Vattiano, Hill, Pa. (2) The boy who is a good boy-maker, for example, Gaud, Lamy, and many others. The prices you had better write to some of the firms who, in old violin, who add to the THE ETUDE. The prices vary greatly according to the quality, and the age of the instrument. (2) A new bow is as good as old one, if it is well made. The two bows you mention, in Saragat and in Saragat, are very good, if you get good specimens of these makes.

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Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Sign of Abbreviations
Will you kindly explain to me the meaning of the following marks or signs, which I have found in my piano music?
1. A. Your dilemma is a very ordinary one, occurring daily, want of elementary technique, joined to a desire to play difficult music. The teacher you mention appears both reliable and frank. Since you feel so strongly about it, the best thing for you to do is to speak quite plainly to him and give him a specific trouble to practice faithfully as he may direct; it is just possible that he may take you. If so, live up to your promise. (This Q. and A. is quite out of the usual matter for treatment by THE ETUDE.) It is answered in the hope that a sincere music lover may be helped and may become a musical success.—ED.)

The Practice of Technique
Q. Is it desirable for me to practice all the major and minor scales every day?
A. It is not only desirable; it is absolutely necessary to have them literally at your fingers' ends, not alone in octaves, but in thirds, sixths and chords. Remember that all your success as a pianist depends upon your technique, and that, in turn, depends upon your technique. The words are in no way intended to offend.

Harmony and Counterpoint—Not forgetting Fugue
Q. My teacher tells me that I must study Harmony and Counterpoint; that is, if I really wish to become a good player. Is it really so? I am a beginner, and I am not sure of my own ability. I am not sure of my own ability. I am not sure of my own ability. I am not sure of my own ability.

Frequency of Lessons
Q. I am fifteen and in what my teacher calls the "first grade" of piano study. I have been a week, but find my progress very slow. Should I take more lessons or less?—Lilla B., Detroit, Mich.
A. When you are more advanced one lesson per week may suffice, but in your present stage you require at least two or three lessons weekly. In addition to which, you must study Harmony, Theory, and some of the best works on Musical History (the biography of the chief musicians (composers, players and singers).

Orchestral Instruments
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Technic, Style, Interpretation
Q. I am twenty-two and have had piano lessons for two years, practicing faithfully. I have read and read a point which I would like to see advanced lessons, in order to study the advanced lessons, in order to study the advanced lessons, in order to study the advanced lessons, in order to study the advanced lessons.



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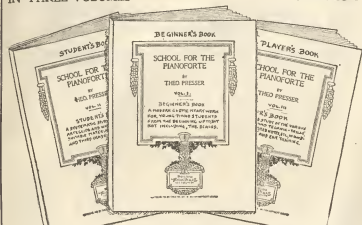
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Learning to Play Softly

By Harold Myrning

MANY piano students seem to strive day by day in every way to play louder and louder. Alas, it is quite easy to play loud. But very few amateurs can play the soft notes correctly. It requires much greater skill to play softly than loud.

For example, play this chord, D, F-sharp, A and D, loudly. No doubt every note will ring out sonorous and true. Now play this same chord very softly. Probably one note of the chord will not be heard at all, while some of the other notes will be louder than others. In other words, the chord will not sound clear and even as it did when you played it loudly. Why is this? Simultaneously that it takes much more control to play very softly than it does to play loud. True, some poor pianists never play anything but soft; but it is a weak, flabby softness, not the controlled pianissimo that denotes strength.

But as control is the key of the situation, it is of course the thing the pupil should above all strive for. This is simply intelligently building up one's technique. And it might be added, it is not so important how you hold your hand as how you use your ears. Let the ear be your infallible guide. If you strive earnestly to play soft notes artistically and listen intently you will learn how to play them. We teach beginners to use the importance of playing soft as a means of training the ear. When we played constantly "forte" the acute sense of hearing is more or less blunted.

I would not have the impression that it is not important to play loud at times; but, after all, this is something that can be learned without much trouble.

Helps for the Growth of the Rural Teacher

By W. L. Clark

1. Take a good musical magazine. None needs its helpfulness more than the rural teacher.
2. Study some musical history. This gives a good background for work.
3. Stress accuracy in your teaching. Some pupils may yet attain to great heights in the musical world.
4. Set aside practice periods for yourself to be devoted to the best music. Every teacher needs definite practice, even though pupils are not advanced and teaching materials are simple.

It will keep you alert to attend a concert. It will keep you alert to the greatness of the musical profession.

Have a musical library of your own to which you can add good books relating to music every year.

If practicable, organize an orchestra in the community where you teach. Practice in orchestra work adds your pupils in obtaining correct time and interpretation, and increases the interest of others in your work.

Keep a good musical dictionary at hand. It will assist you in getting acquainted with musical materials.

Organize a musical club of all your pupils. Have them to meet once or twice a month to render a musical program. They will accustom them to playing in the presence of others.

Keep a definite plan of the work you believe each of your pupils can accomplish in a definite length of time.

The prime factors in a successful singer are natural gift of voice, intelligence, interpretative power, personality and perseverance.

—Frank LaForge.

Piano Facts

BACHT was one of the first to advocate playing the keyboard with the fingers curved. Prior to his time most of the keyboard instruments were played with straight fingers.

The first real clavier sonatas were those of Kikman, published in 1695.

Mozart's advice upon the chief essentials of good technique are, "Allow all things a player should possess a quiet, steady hand, the natural lightness, smoothness and gliding rapidity of which is so developed that the passages flow like oil."

John Field's greatest claim for immortality does not consist so much in the fact that he is said to have created the *Nocturne*, but rather that he was the first to break away from the conventionalized form of compositions such as *Sonatas* and *Rondos*.

Bridging the Treble and the Bass Clefs

By Mrs. N. D. Wells

PUPILS must have a support for any given form of instruction upon any basic principle. So many are puzzled and left hanging up in midair concerning many points, regarding the different clefs, for instance.

We teach them that the C which is nearest the middle of the keyboard divides the right hand or Treble part from the left hand or Bass. Things move smoothly along until the pupil is first confronted with the ledger lines peering out the Treble staff at the bottom and the Bass staff at the top.

This writing is not concerned with ledger lines either above the Treble or below the Bass; for usually these do not puzzle pupils to any extent. It is in the middle of the keyboard where the young student or even the adult beginner is most bemuddled in trying to understand how the upper staff can suffer a tunnel made by the Bass staff, or how—which seems even more difficult of comprehension, that the Bass staff can be imposed upon by having a basement dug out for support of the Treble staff.

An imaginary staff, leading up above the Bass staff, and another staff leading down below the Treble staff have helped in giving the pupil definite ideas of how "these things can be," or, in other words, what to do when some seems impossible, by the above method, made quite clear.

Weber's Little Joke

In a certain city in Germany one of the officials concerned the brilliant idea of honoring the town watchmen with a great feast. He wanted this to be an important occasion and decided to have a Roast Ox. To add to the ceremony he engaged a local singing society to sing. Not satisfied with this he composed the words for the chorus which he wanted sung, which ran: "When everything is safe and sound, And all the watchmen are around, Then eat we 'Oxen'."

Weber, then a youth, saw the humor of setting such a ludicrous text and made the most of it. When it came to the end of the "cantata," he wrote a chorus of which the solo words were "We Ozen," repeated over and over again.

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This book of thirty paragraphs upon practical pianoforte playing and upon music study written by a Chicago teacher-pianist with a very large class is now being printed. It is only a little time before the copies will be in the hands of those who have had the foresight to grasp the opportunity to obtain them at the special advance of publication price. Send us 50 cents to-day and be among the first to get a copy when it is printed.

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a miscellaneous lot of music, he will find that there are more arpeggios than any other department of technique. There is scarcely a piece that does not have arpeggios in some form. This comes about, especially, because it is the basis of harmony. So you will find that this volume of arpeggios will be the most important of the entire series.

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The special introductory price in advance of publication is 35 cents per copy, postpaid.

Advance of Publication Offers Withdrawn

The November issue of *The Etude* carried under the Publisher's Notes for the last time the special advance of publication offers on "The Cross-Patch Fairies," a very interesting nature story by D. L. and "Notturno," a musical romance by Carl Schmidt. "The Cross-Patch Fairies" is a Christmas play with music for little folks. The music is tuneful and sprightly and safely within the range of children's voices. The story will be found interesting and those who desire a Christmas opera for this year should secure a copy. Those having already selected an opera for next year. The price is 60 cents a copy. "Notturno" is a very interesting work, a pure and noble standard, and it will appeal specially to the music lover since it treats with the developments of a work of great nature and character. This new Theo. Presser Co. edition of "Notturno" is priced at \$1.50 per copy.

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Sterling Silver Hammered Powder Box—Containing compact and mirror. Two subscriptions.

Cigarette Case—A great convenience for the smoker; black pig grain. Will hold 20 cigarettes. Two subscriptions.

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Bad Year—Colonial, plated or nickel silver, height 9 1/2 inches, base diameter, 3 1/2 inches. Three subscriptions.

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World of Music

(Continued from page 86)

"Verona" which was given so successfully during the close of the last season of the Society's musical festival, was again presented at the opening night, November 25th, of that theater, which is so rich in its musical traditions.

The Society for the Publication of American Music has been organized for the purpose of which is to foster the production of these higher forms of composition for which the market is so limited, to make them attractive ventures for the general publisher, and to bring out two notable works in the form of a *Suite Antique* for two Violins and Piano, by Albert Roussel, and a *Suite for Violin and Piano*, by David Stanley Smith.

The American Viola Makers held their first convention in New York on October 15th, on the 15th they held the Viola contest held at Avonlin Hall, with an American Viola player, by Albert Roussel, the aim of the society is to create the highest possible grade of American violas.

Leonora Cortez, the young Philadelphian pianist, made her Berlin debut early in October, with outstanding success. The *Pavane* by Chopin, was one of the most genuine piano talents we have experienced in a long time.

Frank von der Staeken, first conductor of the Berlin National Opera, and successor of Strauss, Thomas in conductor of the Berlin National Opera, celebrated his sixty-sixth birthday in Cincinnati.

Musicians' Spectacular Revival of "Aida"

in Berlin, which engaged one thousand participants, had to be discontinued after a few performances, for lack of patronage, similar to the one in Vienna, earlier in the season, ended disastrously, partly because of unfavorable weather.

The New York Police Department Band

conducted by Frederick Dan Hanneberg, has won the first prize in the contest at the State Police ball at Syracuse.

The Boston Symphony Orchestra

will perform a series of new concertos in New York City.

A student student for Atlanta for the next summer season.

John L. L. to have a statue to her memory, by the Laid Law Association. It will be placed in the Hall of Fame, as it is the only woman to have a statue in the Hall of Fame.

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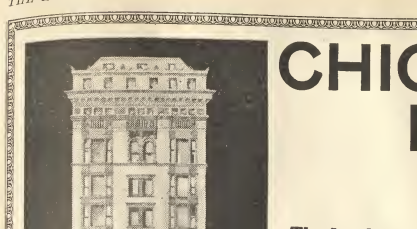
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